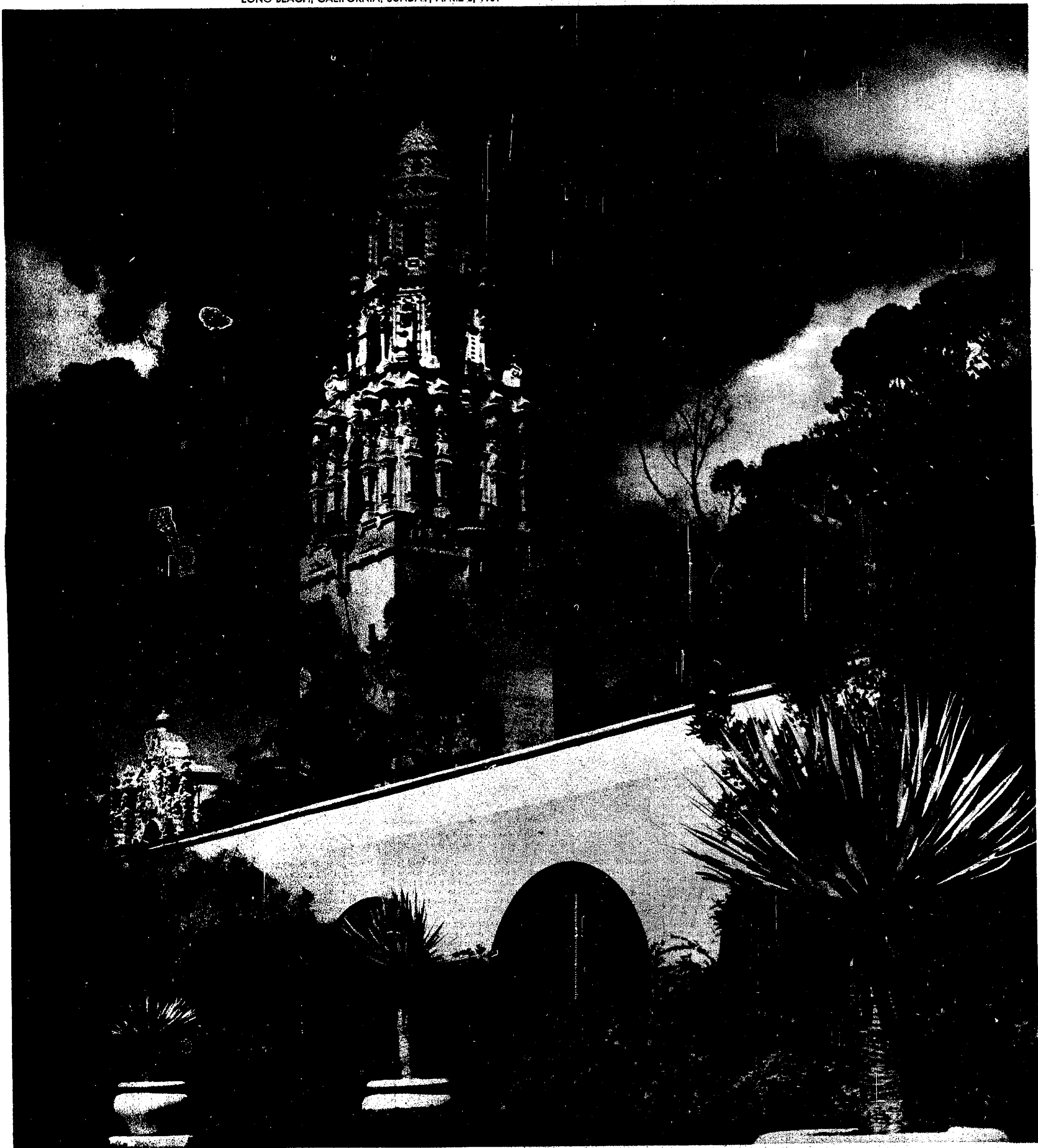


Press-Telegram
Southland

LONG BEACH, CALIFORNIA, SUNDAY, APRIL 8, 1951

MAGAZINE
Section



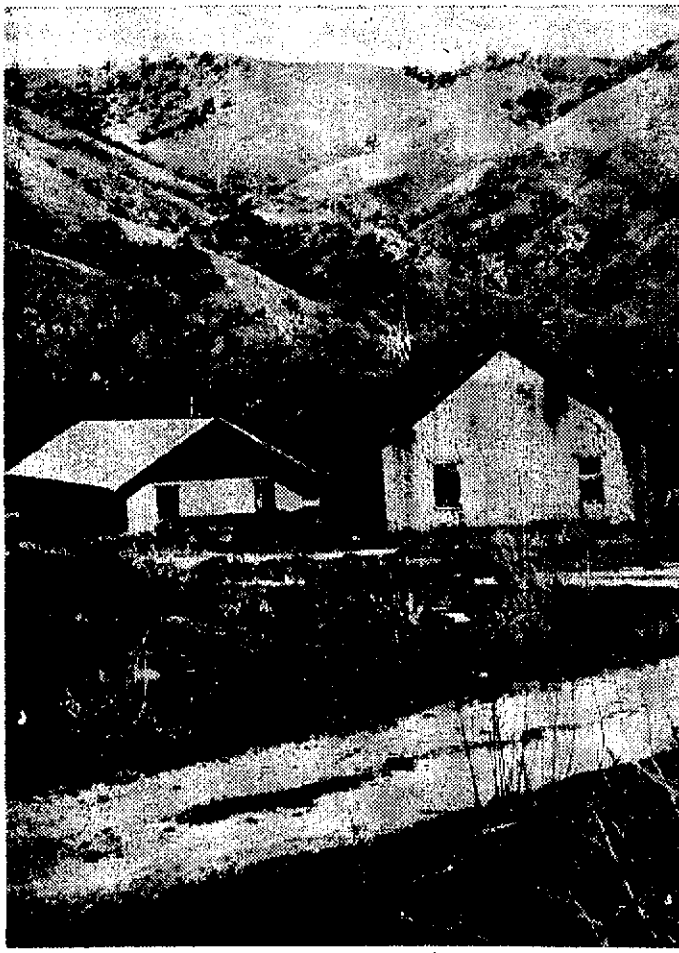
SAN DIEGO LANDMARK

Photo Courtesy San Diego-California Club
Stately California Tower, with its rich and ornate architecture, is a familiar landmark in San Diego's famed Balboa Park where two international expositions were held. See Page 3.

Historic Tejon Pass



Fort Tejon was established at the crest of Tejon Pass, in the Tehachapis, in 1853. This is the main barracks, one of a number of structures that were built there.



Fort Tejon provided protection of whites from Indians who resented intrusion on ancestral hunting grounds.



Here are the ruins of the Army warehouse at Fort Tejon. About it once abounded all sorts of game—beaver, elk, deer, antelope, bear, wild cats and quail.



This photograph of the ruins of Fort Tejon was taken about 1895. A superhighway replaced trail followed by this team and buckboard.

ALMOST every tourist in California, traveling from Los Angeles to the San Joaquin Valley, will probably drive up over Tejon Pass, one of the most exciting spots in the history of the West. Here, centuries ago, wandered the Shoshone and Yokut Indians, who gave the name Tehachapi — "land of many acorns and clear water" — to the mountains, grooved by Tejon Pass. Here, in 1772, Commandante Don Pedro Fages of the Los Angeles Presidio rode with his retinue of servants and conquistadores in pursuit of two Indian deserters.

The region abounded in all sorts of game—beaver, elk, deer, antelope, bear, wild cats and quail. It was inevitable that the West's greatest trapper, Ewing Young, should ply his trade in the Tehachapis, using the pass on the trips north and south. Later, in 1849 and 1850, gold seekers from the southern states used the pass on their way north to the fabulous gold fields. Indeed, the great numbers of gold

By Mark McMillin

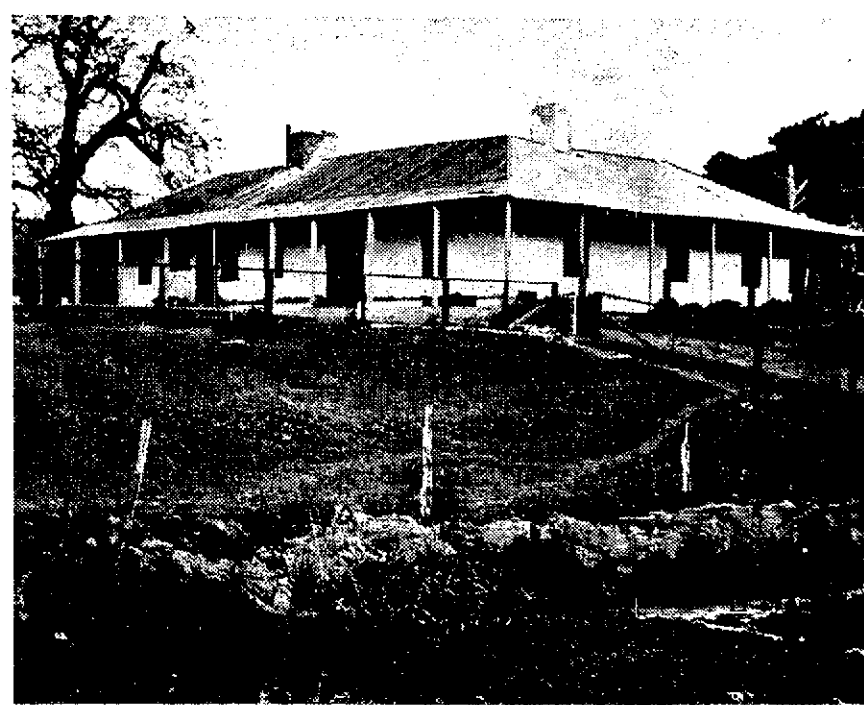
seekers finally induced the federal government in 1853 to establish Fort Tejon at the crest of the pass to provide protection from the Indians.

Fort Tejon consisted of several buildings—the fort proper, the warehouse, barracks, officers' quarters and various other buildings, all situated in a grassy meadow in the heart of the Tehachapis. Some of these have been restored, while others lie in the state of dilapidation wrought by time and weather. A near-by tourist attraction is the grave of young Peter Lebecque, a Hudson's Bay Company trapper who was clawed to death by a bear he had wounded. On the ancient oak shading his grave were engraved these words by his two companions: "Peter Lebec, Killed by AX Bear, Oct. 17, 1837."

THE WEST'S most notorious bandit, Joaquin Murrieta, used Tejon Pass time and again as he fled from the California Rangers and other law-

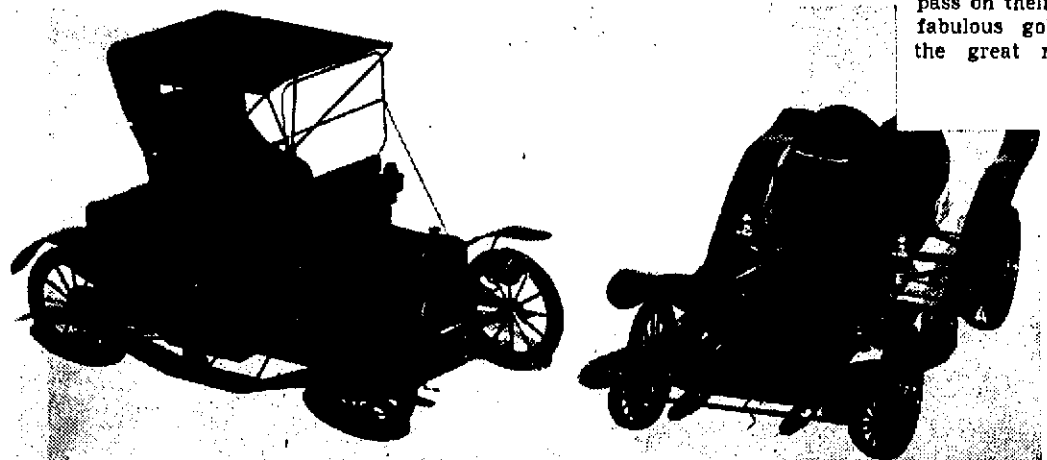
men who had orders to bring him in "dead or alive." North of the pass, in Arroya Cantova, Murrieta and his gang had established a hideout in a lonely canyon, accessible by only one steep trail. After terrorizing miners, settlers, ranchers, and travelers for more than two years, Murrieta was finally tracked up over Tejon Pass to his hideout, and killed in a bloody battle in which four of his confederates were also slain or captured.

In 1858, five years later, Tejon Pass felt the tread of a herd of camels imported from the east to transport soldiers across the desert. But the camels set up such a frantic braying among the Army mules that they were finally auctioned off and allowed to escape to the desert, where for years they succeeded in frightening unwitting prospectors half to death. Also in 1858, Fort Tejon was designated a stopping point on the famous Butterfield Overland Mail Route, but in 1864, overtaken by the War Between the States, the Army abandoned the fort and allowed it to fall into decay.



—Photos Courtesy Title Insurance and Trust Company.

The old Tejon ranch house was located five or six miles from the fort. The notorious bandit, Murrieta, was slain near here.



Tiny cars, complete in detail and looking almost capable of chugging away down memory lane, are miniatures of the Fords that delighted Grandpa in '09 and '10.

Miniatures from Grandpa's Day



Models of horse-drawn vehicles also may be made up from kits of parts, requiring only average skill and a little patience to produce as they are pictured above.

By Ev Hosking

THE glamour, the dazzling colors, and the memories inspired by the 1903 Ford, the Stanley Steamer and the other ancient cars are no longer limited to the very few who have the space and money to collect the early cars and restore them to their former splendor.

Nor are they limited to the areas where annually cavalcades of the old vehicles are paraded down the street and placed on exhibition.

Now anyone may have one of the old beauties—or a dozen of them—in miniature, that is. Chief requisites are a tube of glue and a quiet evening at home.

Witness Ray Haas of 1222 American Ave. Ray has everything from the very rare 1910 International Harvester car

with the "mother-in-law" seat in the rear to a Stutz Bearcat. They are interesting displays on a whatnot, over the fireplace, or on valances over the windows.

Kits for the miniature cars may be obtained from any reputable hobby supply shop for an extremely moderate price. Several companies put out kits for almost every conceivable old-time car.

"You don't have to be an expert model builder to build old-time cars," Haas says. "Any-

one can do it. All you need is a razor blade, a tube of glue, a little patience and a card table or something to work on—even the kitchen table is an excellent place to work."

PRACTICALLY everything is done for the model builder in this particular hobby, Haas points out. The old-time acetylene lamps, the fancy radiators, the wheels, the crankcase and all of the intricate details are cast in plastic or metal. All that needs to be done is to glue them in place

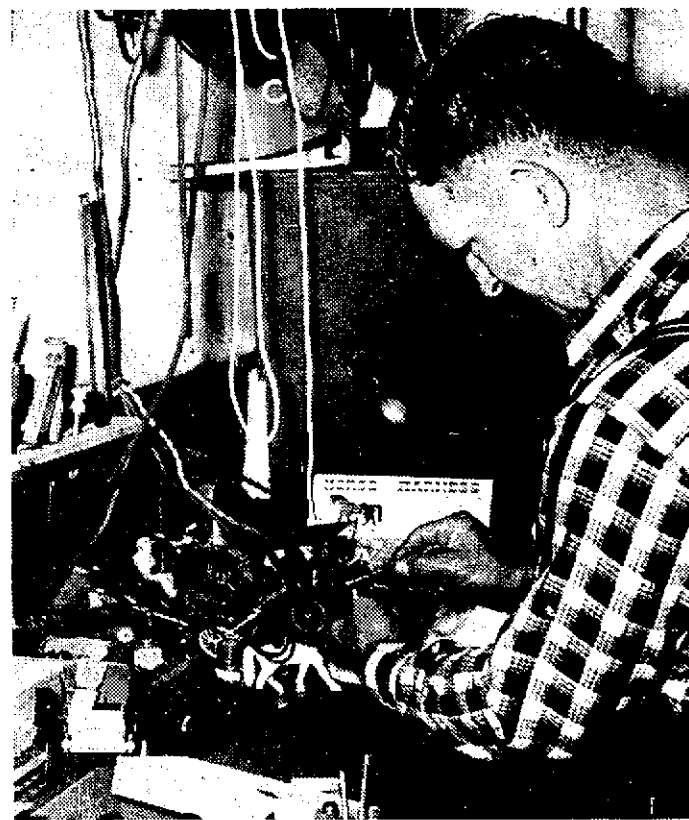
on the frame which is glued together from die-cut, easy-to-work balsa wood.

Die-cut cardboard glued together in a matter of minutes forms the fender and body detail. A 10-cent bottle of model airplane dope—found in dozens of brilliant colors—is used for paint. Dope is used because it dries without brush marks and can be retouched at any time. It also acts to strengthen the various parts.

Seat upholstery is done by sanding small pieces of balsa into shape inside the cardboard-outlined seats. Or, if one wants to take the time to add a little extra detail, real upholstery of cloth stuffed with cotton may be made very easily.

"YOU don't even have to figure out where the parts go," Haas says. "Step-by-step plans and directions which include everything from the history of the car to painting details are included in each kit."

Haas estimates that the average housewife could take an hour off each day from her household duties, relax by making one of the models and have a beautiful replica of an early-day car within a week. Although they aren't quite



—Photos by Charles Sundquist

Plastic, metal and cardboard are used in making kits for model autos like one Ray Haas is assembling here.

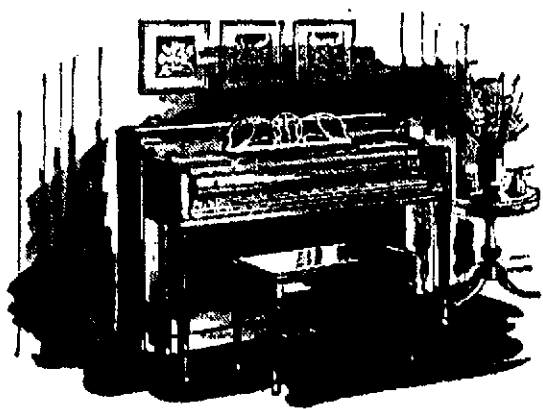
durable enough for junior to drag around the floor, they're excellent material for any boy or girl from junior high school age on up to work with. Haas points out that they not only teach the youngsters the history of the horseless carriage days but they give the boys and girls an excellent background of the mechanical details of cars. Such details as transmission, crankcase, brakes, muffler and exhaust, springs, and other underbody detail are included in the kit, ready to be assembled.

The variety of cars is endless, too. Among the many kits

offered by various companies are the 1903 Ford, 1910 Packard, the Brougham, Victoria and horseless carriage, the 1909 Hupmobile, the 1911 Maxwell made famous by Jack Benny, the 1911 Buick Bug, the 1904 Oldsmobile, the 1903 Rambler, the Stanley Steamer of 1909; 1909 and 1910 Fords and, of course, the Cadillac, Stutz and others.

Not only will the tiny models beautify the home but assembling the cars is, to quote Haas, "an awful lot of fun, especially on a rainy night when there's nothing else to do. It makes a good family project."

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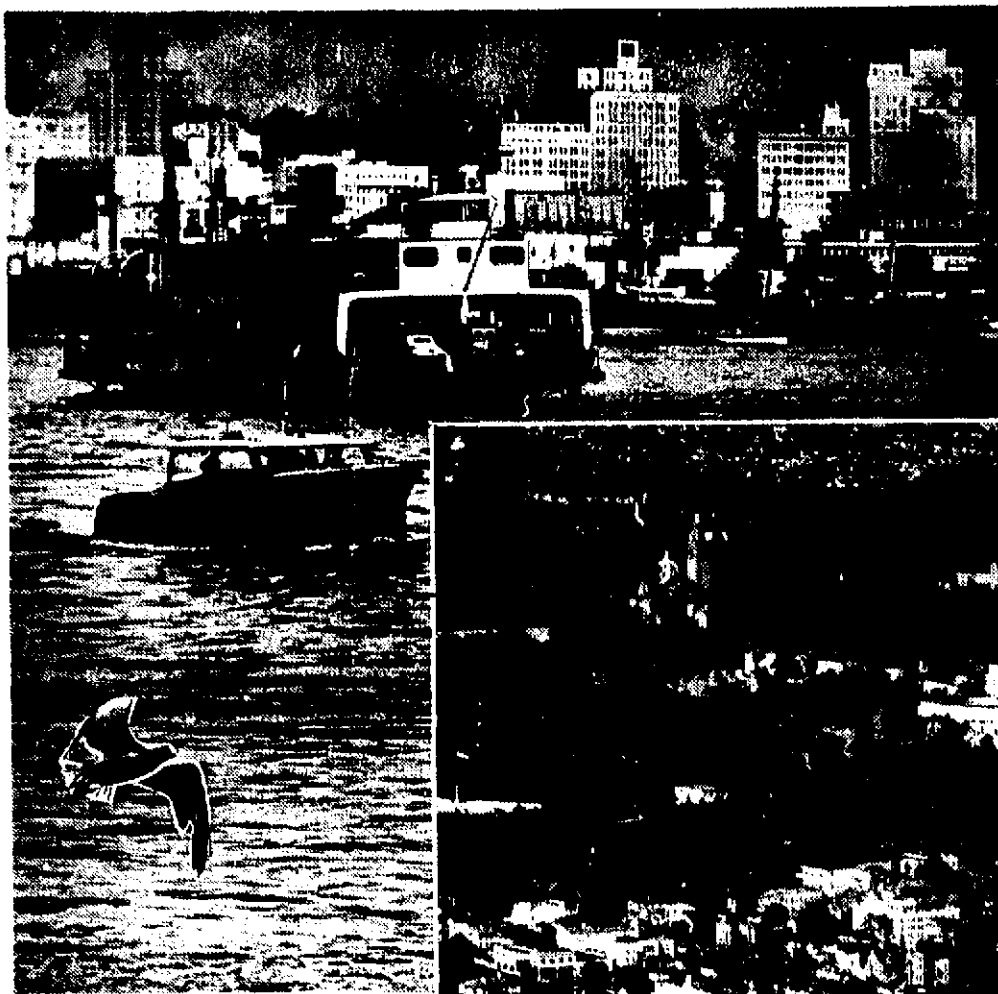
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FRED TAYLOR KRAFT : Magazine Editor
Member **PACIFIC SUNDAY MAGAZINES**



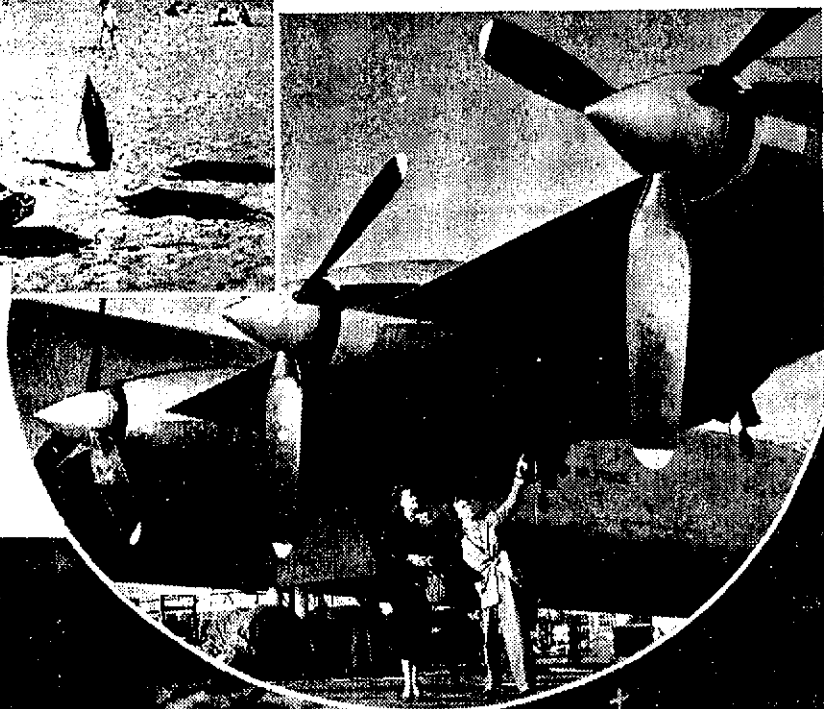
San Diego's skyline is impressive. It is seen (top) from Coronado, with ferry-boat across the bay.

At right, the heart of San Diego is seen by air travelers. Balboa Park, portion of residence section shown.

One of the finest of Southern California's beaches is the strip (below) at the resort of Coronado.



On the very tip of Point Loma is the Cabrillo National Monument where Juan Rodriguez Cabrillo's discovery of the Pacific in 1542 is commemorated by a marker.



Making planes is one of city's industries.

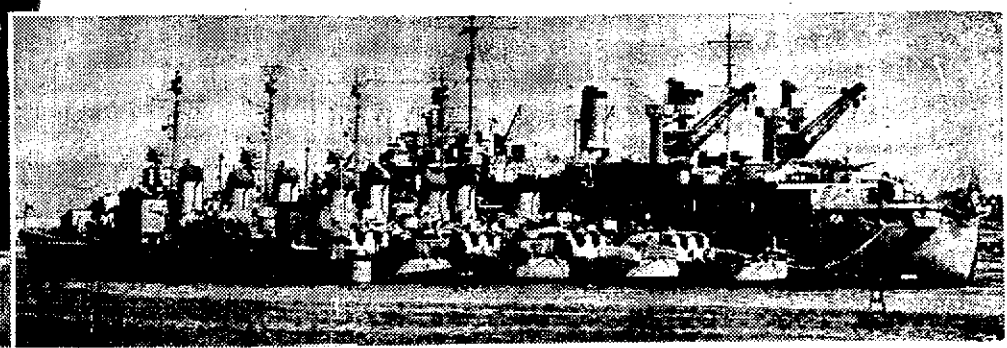


The huge Lily Lagoon (above) in Balboa Park has won world fame. A giant lath house stands beyond lagoon.

Favorite with tourists, Mission San Diego de Alcala (left) is oldest of California's 21 famous missions.

Like chicks and a mother hen, several destroyers are tied (below) to a destroyer tender in San Diego Bay.

—Photos Courtesy San Diego-California Club



Book Reviews
Festival
Fine Bit
of Fiction

FESTIVAL, by J. B. Priestley. 607 pp. New York: Harper & Brothers. \$4.95.

THE ENGLISH town of Farbridge dozed comfortably in a British manner, little knowing what was in store for it during the Festival of Britain. The cause of it was Commodore Tribe who had left two spots too warm for him and fallen upon Farbridge to awaken in its a desire for a festival.

To add to the Commodore (a mysterious title) are a raft of incredible characters who speak in confusing manners as they go about either for or against a festival for Farbridge. There is Theodore, a young man who is part Chinese and who came to England to observe the habits of his English forebears; there is Laura who falls in love with him as Farbridge struggles, pants and comes to realize that a festival is being forced upon it.

Book Goes
Back Ages

IN MY BACK YARD, by Al Lock. 314 pp. Denver, Colo.: University of Denver Press. \$1.

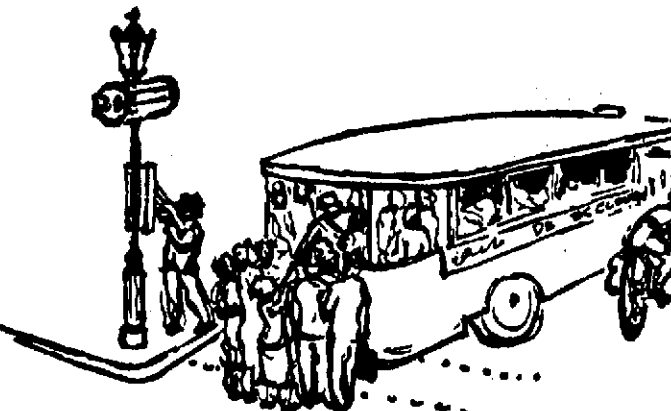
DO YOU stand fascinated before fossils of dinosaur skeletons in a museum? Do you wonder about life in this country 60 million years ago? If you want the answers, are curious to know what lived on this earth and in what manner, this is the book for you.

Horizons Limited

A KNIGHT OF THE BATHHOUSE, by Vance Smith. 182 pp. Hollywood: Oxford Press.

IF ANYBODY but another masseur should care, this is the story of what life was like over the years as a masseur in a Los Angeles Turkish bath.

BE SURE AND SEE WALKER'S for all the newest books and best sellers. JOIN Walker's Literary Guild Book Club reg. 2.75 to 5.00 guild selections. 200 2 BONUS BOOKS. Given Upon Joining YOU GET 3 BOOKS FOR 2.00 Pine at Fourth



Whether you've been there or just dream of going, you'll get an evening of rich entertainment reading "There's No Place Like Paris," Helene MacLean's book just published by Doubleday.

Unusual Books

"THE NEW OFFICIAL GUN BOOK," edited by Charles R. Jacobs (Crown, \$1.50), will be welcomed by all who follow these publications from year to year.

TWENTY stories, two of which are novelettes, comprise the content of "The Saturday Evening Post Stories—1950" (Random House, \$3).

Books Writers

Two Southland Authors
Do Important Works

By Joseph Joel Keith

TWO SOUTHLAND AUTHORS have brought out important works, one contributing a work that deserves a wide audience, the second offering a work that has already won such an audience.

MARIAN SPITZER, a writer for SatEvePost and other national magazines, a story editor for Paramount, was struck down with that dread disease, that enemy of man spoken of in whispers by an unenlightened public as late as 1937—TB.

Fiction Shelf

MERIDIAN, by Aura Giniere Watson. 245 pp. Boston: Houghton Mifflin Co. \$2.50.

ONE day in the lives of a dozen or so Greeks is poignantly told by the author, herself of Greek extraction. The setting is in the late 1940s in Greece; it is the day of the treason trial for Ion, the village hero and villain.

The old Greeks believed in love, comradeship and poetry. But this day comradeship was forgotten for violent nationalism. Would Crawford ever be able to put across the idea of democracy to the Greek children—and would the world maintain it?

The author has written her first novel in a modern vein. It will be appreciated and admired by those who enjoy good fiction.—M. L. Z.

THE MONARCH OF THE GLEN, by Campbell Macdonald. 314 pp. Boston: Houghton Mifflin Co. \$3.

WHEN a group of insolent hikers challenges the supreme authority of MacDonald of Ben Nevis, monarch of Glenbog, all the traditions inherent

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Lamb Portrays
a New Suleiman

By Gerald Lagard

SULEIMAN THE MAGNIFICENT, by Harold Lamb. 349 pp. New York: Doubleday & Co. \$2.

THIS is the Grand Turk of whom it was said, "Where the horse of the Sultan has trod, that ground is forever his..."

Harold Lamb has labored patiently and brought out a mountain of a man, the last of the great Sultans whose manner and way was modern in the fashion which was strange to the squabbling courts of Europe, who feared Suleiman and whose historians so distorted his gifts and his deeds as to make him obscure and a man of cruelty and terror.

As Suleiman turned from the European land mass to drive for control of the seas, it was Barbarossa, the feared Moor, who led Turkish fleets against the best that Europe could offer in an admiral, Andrea Doria, the Genoese who served under Charles of Spain.

With Suleiman's death, the power that was Turkey crumbled and went with the wind of growing European might. And the author of this book stood at a mosque in Istanbul, in 1944, and wondered why this mosque had been built, and who Suleiman had been, who built it...

Wild West

HANGMAN OF THE HUMBURG, by Frank C. Robertson. 219 pp. New York: E. P. Dutton & Co. \$2.50.

THE OPENING pages of this one uncover a plot as potent as dynamite which explodes into fire and thunder. Martin Morgan, returning to his unlovely home range on the Humburg from college, discovers ugly truths about the uncle who adopted and reared him from Irish Maggie, the big-hearted dance hall operator typical of western fiction.

Long Beach
Best Sellers

- 1. HERE TO ETERNITY, by J. P. McEvil.
2. THE LEFT HAND OF GOD, by J. P. McEvil.
3. MORNING JOURNEY, by Milton.
4. THE IRON HORSE, by J. P. McEvil.
5. GRAND PORTAGE, by J. P. McEvil.
6. CANDLEMAS BAY, by Moore.
7. WASHINGTON CONFIDENTIAL, by J. P. McEvil.
8. OFF TO THE WORLD, by Thomas.
9. THE FAT BOY'S BOOK, by Wheeler.
10. HIS EYE IS ON THE SPARROW, by J. P. McEvil.
11. THE LONDON JOURNAL, by J. P. McEvil.

Bermuda Sponsoring
Stamp Design Contest

BERMUDA is sponsoring a world-wide stamp design competition. The contest, which ends June 30, is open to everyone. Ten designs are required and contestants may submit as many designs as they wish.



Pictures such as this, of the young lady brushing her hair, are easy to make indoors with mirrors.

Camera ANGLE

By The Shutterbug

YOU'VE no doubt often heard people laughingly explain away something that appeared mysterious by saying, "Oh, it's all done with mirrors."

Well, there's a type of picture taking that is quite literally done with mirrors—and there's nothing particularly mysterious about it.

Since it is a bit unusual—and frequently so very effective—people sometimes have the idea that it must be difficult to do. Actually, it isn't at all. It's just like any indoor picture taking with the exception of one thing.

The exception lies in how you figure the distance in order to determine the exposure. When photographing your subject reflected in a mirror, the distance becomes the sum of the distance from your light source to the subject and from the mirror to the subject.

You can do these pictures with either photoflash bulbs or photoflood lamps for illumination. Other than in the case of the one exception mentioned above, you will follow generally the regular rules for indoor snapshotting.

However, if you are working with an adjustable camera, you should use the smallest lens opening in order to achieve the greatest depth of field and bring the reflection of your subject in the mirror into sharp focus.

The subject possibilities of mirror-shooting are unlimited as are the possibilities for creating both familiar and dramatic situations. You don't have to limit your subject choice to people. I've seen some very clever shots of animals as they gazed at their own reflections in a mirror with expressions ranging from serious concern to curiosity to bewilderment to pride.

WITH CAMERA CLUBS.

... If you have just become interested in photography, the Shutterbug strongly urges you to visit a camera club. The programs, competitions and demonstrations offered by the various camera clubs will help you enjoy your new hobby to the fullest extent.

Baseball's Mr. Spalding
Held Game Together

BASEBALL AND MR. SPALDING, by Arthur Bartlett. 295 pp. New York: Farrar, Straus and Young, Inc. \$3.

THIS is a splendid type of Americana and not strictly for the baseball fan. In fact, even one not aware of the importance of the year-to-year records of professional baseball clubs will find the growth of the national game as related in this fine volume to be a part of the growth of America itself.

A. G. Spalding played baseball shortly after the Civil War, and continued to play it through the changes in rules and in the increasing importance the game assumed as big business. And it was undoubtedly Spalding himself who brought professional baseball from the sandlot and 50-cent admissions up to the place it now holds in industrial importance. And big-time baseball is certainly an industry. It was only that Spalding saw the possibility of combining the game and the supplying of equipment for it that led him at last to attempt to retire from the game and devote all his time to what lay behind the famous "A. G. Spalding" trade mark that began to appear on more and more types of sporting goods.

In Art Circles
Special
Exhibit
Planned

By Vera Williams

JAMES B. BYRNES, curator of modern and contemporary art at the Los Angeles County Museum, has left on a tour of centers of creative art in the United States to select between 75 and 100 outstanding works by living American painters for a special exhibit in June at the Museum in Exposition Park, Los Angeles.

The exhibit of painting from other areas of the United States will be coupled with the 1951 annual exhibition of works by "Artists of Los Angeles and Vicinity."

A jury composed of art directors and critics will select the work of artists in the Southland to be displayed. Title of the exhibit will be "Contemporary Painting in the United States."

AT THE contemporary galleries of the Pasadena Art Institute are the paintings, drawings, prints and ceramics of Phi Dike, noted California painter and at present faculty member at Scripps College where he teaches painting.

Dike, who was born at Redlands, has achieved national reputation with his joyous paintings of Balboa Harbor and of California scenes. A graduate of Redlands High School, Dike studied at the Chouinard School of Art, then in New York and in 1930-31 traveled and studied in Europe.

His works have constantly won prizes. He has enjoyed one-man shows at the Palace of the Legion of Honor, San Francisco; Los Angeles County Museum; Santa Barbara Museum of Art and many others. One critic says of his work "... (he) continues to gain in poise, style and originality. Without being naive, he paints a world filled with the excitement of a child's wonder and imagination. His touch is delicate and his perception delightful."

THE FIRST west coast showing of the paintings by California artists accepted in the Metropolitan Museum of Art's recent competition "American Painting Today" opened Monday and will continue to be viewed until April 27 in the Los Angeles City Hall Art Gallery.

The competition for \$3500 in prizes was one of the largest ever held in America. From more than 6248 entries submitted, the jury accepted only 307 works. Of the 24 artists honored in California, 19 were from the Los Angeles area indicating the high caliber of work by local artists.

Sponsored by the Department of Municipal Art, Los Angeles, the exhibition is open to the public from 10 a. m. to 5 p. m. week days, Room 351, Los Angeles City Hall.

TWENTY-FIVE oil paintings by members of the Scandinavian-American Art Association of Los Angeles will be shown during April in Pacific Coast Club, under the auspices of the Long Beach Art Association. Landscapes, portraits and still life pictures make up the show, which was hung by Mrs. Sumi Swanson, traveling exhibitions chairman of the Art Association.

Riding a Horse?

Jack Carson will make personal appearances at Syracuse and Toledo in conjunction with the opening of Universal-International's new comedy release, "The Groom Wore Spurs," which also stars Ginger Rogers.

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Cottons for Summer



New softness . . . fuller skirts . . . softer bodices these are some of the features of new stylings. Left, Colleen dress and, right, Townfield shantung.



Martini makes a charming dinner dress for spring in decorative scarlet poppy and purple bachelor button print, with purple belt, short sleeved bolero.



From the Adele Simpson 1951 Cotton Collection is this summer suit of sheer blue cotton, handled exactly as if it were cut and assembled from wool.



Another from the Adele Simpson collection is this all-day, any-day dress of cool cotton in a purple and white check. The full skirt has four panels.

Make Tasty Salads



In making a tossed green salad, use an oil dressing and accompany it with such flavoring aids as lemon wedges, marjoram, chopped chives, celery or poppy seed.

CHANGING times have seen a swing to favoritism toward salads among American males. Time was when salads were on the sissy side, in the male view; now men are asking more and more for salads.

This change holds cheer for homemakers for it will make it much easier to plan attractive meals which please the whole family. When planning for more salads, though, be sure to choose the right salad for the right meal. If it's to be served as a vegetable, then a light salad will win approval. But when served as the feature dish of the meal, be sure the salad includes protein food. Diced cheese, silvered ham, cold beef, tuna, shrimp, crab, diced canned meats and salmon are the answers to your salad protein problem.

Here are some easy-to-remember salad tips:

Combine or arrange salads just before serving for a fresh, crisp appearance.

Always chill canned fruits and drain them thoroughly before combining for salads. Drain on paper towels or in a sieve.

Arrange any salad on a chilled plate in an uncluttered manner, keeping it as simple as possible.

Watch for color texture, and flavor variety when combining salad ingredients.

Topping and Garnishing the Salad

For fruit salads, thin mayonnaise to any desired consistency with canned fruit syrup, or with sugar and half and half.

Mix cream cheese, blue cheese, and salad dressing for a nippy topping.

For a pretty garnish remove the pits from dark sweet cher-

By Mildred K. Flanary

ries and stuff with softened cream cheese.

Pineapple chunks right out of the can and still wet with syrup rolled in chopped nuts is an ideal topping. Roll balls of cream cheese in chopped nuts or coconut, too for a topping you'll like.

Top fruit plates with a scoop of colorful sherbet.

Sprinkle paprika on cheese toppings—use pimiento strips with meats and vegetables—add sprigs of mint to fruit arrangements.

Garnish meat and vegetable salads with tomato wedges, radish, roses, carrot curls, and pickle fans.

Salad Dressings

CELERY SEED FRUIT DRESSING: Mix ½ cup beet or cane sugar, 1 teaspoon dry mustard, 1 teaspoon salt, ½ teaspoon grated onion, and 2

tablespoons vinegar. Add 1 cup salad oil slowly, beating constantly. Add 3 more tablespoons vinegar and 1 tablespoon celery seed. Continue

beating until dressing is thick. Makes approximately 1½ cups dressing.

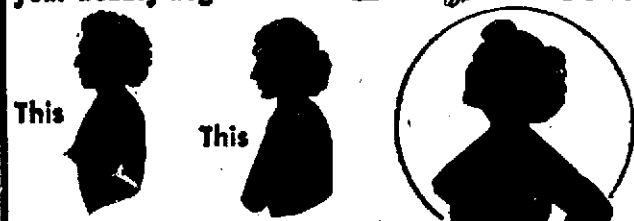
FLUFFY PINEAPPLE DRESSING: Combine ¼ cup beet or cane sugar, ½ teaspoon salt, and 1½ tablespoons flour. Stir in 1 egg and ¾ cup syrup from pineapple slices. Cook, stirring constantly until thick. Remove from heat and cool slightly. Blend in 2 tablespoons lemon juice and 1 teaspoon grated lemon rind. Chill. Fold in ½ cup cream, whipped, just before serving. Makes approximately 1½ cups dressing.

SPICY FRENCH DRESSING: Combine 1 cup salad oil, ¼ cup vinegar, 1 tablespoon lemon juice, 1 teaspoon salt, ½ teaspoon black pepper, ½ teaspoon paprika, ¼ teaspoon sugar, 1 tablespoon grated onion, and 2 tablespoons catchup. Mix thoroughly. Chill. Beat well just before serving. Makes approximately 1½ cups dressing.

When serving a tossed green salad accompany it with an oil dressing, lemon, sugar and a

(Continued on Page 7.)

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Can't you hear them clamor for more?

"Husband-Tested"

Mary Lee Taylor's PRINCESS ICEBOX PIE

- | Directions | Ingredients |
|---|---|
| 1. Chill until ice cold. | ¾ cup Pet Milk |
| 2. Press in bottom and on sides of deep 9-in. pie pan a mixture of . . . | 1½ cups graham cracker crumbs
¼ cup soft butter
¼ cup sugar |
| 3. Chill. | |
| 4. Heat to boiling a mixture of . . . | 1 cup fruit cocktail juice, canned
¼ teasp. salt |
| 5. Add and stir until dissolved . . . | 1 pkg. lemon gelatin |
| 6. Remove from heat; add . . . | 1½ cups canned fruit cocktail, drained |
| 7. Chill until slightly thicker than unbeaten egg whites. | |
| 8. Whip chilled milk with cold rotary beater, or electric beater at high speed, until fluffy. | |
| 9. Add; then whip until stiff . . . | 2 tablesp. lemon juice |
| 10. Fold into chilled gelatin mixture. Put into crumb-lined pie pan. | |
| 11. Top with . . . | ¾ cup shredded coconut |
| 12. Garnish with . . . | ½ cup canned fruit cocktail, drained |
| 13. Chill until firm. Makes a 9-inch pie. | |

This Pet Milk Princess Icebox Pie is so rich in real fruit flavor, so creamy-smooth, that one bite just naturally calls for more.

Husband-Tested? You bet! It's a proved favorite with husbands everywhere.

And no wonder! It's extra delicious made with Pet Evaporated Milk—whole milk concentrated to double richness.

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STORY OF THE WEEK
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BOUGAINVILLEA 89c

ROSES, gal. 49c

Daisies by the Armful

By Murtha Hurley



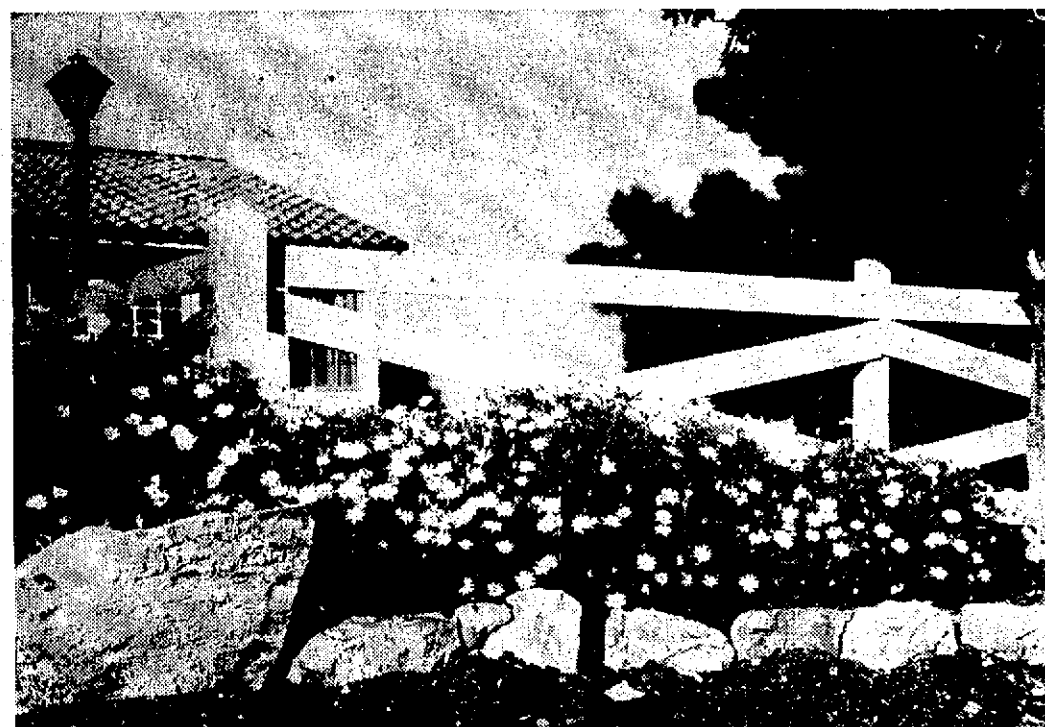
The Marguerite is an excellent cut flower, frequently lasts several weeks when cut and used in bouquets.

YOU CAN create a handsome show in your garden and have armfuls of cut flowers for decorative bouquets, nearly all year through, when you plant Marguerites, the pretty daisies that become shrubs in no time at all.

The Marguerite, also called the "Paris Daisy," is in reality a member of the large chrysanthemum family. It is chrysanthemum frutescens.

The growth of the Marguerite is phenomenal. A small seedling a few inches high, set out in spring, spreads to a dense bush, 3 to 4 feet wide and 3 feet high by summertime. It is then covered with either yellow or white daisies by the hundreds and light green, cut, fern-like foliage. The bush continues in bloom most of the year if pruned consistently.

The flowers, when cut, make attractive bouquets that often last two weeks or more indoors. It is imperative that the flowers be cut frequently and all dead blossoms snipped. In the fall, the bush should be cut back and shaped, then fresh buds will soon appear. It is a good idea to prune again in spring and follow up each pruning with generous watering and fertilizing.



Photos by Gladys Dising

Planted beneath a fence, as above, the Marguerite is most decorative. Each of its branches is covered with hundreds of gay daisies. Colors are white, yellow.

If pruning is neglected the lower stems of the bush and foliage turn brown, flowers are scarce and the life of the perennial plant is shortened.

MARGUERITES lend charm to many garden situations. They are attractive when planted in massed beds, set beneath a sunny window or wall, grown in a border for a pathway or cultivated in large pots for use on a terrace or in the patio. The plants like a light, well

fertilized soil, a sunny location and plenty of water. When lightly fertilized with blood meal, the Marguerite rewards the gardener with abundant blooms.

You can choose plants at any nursery, either as seedlings in flats or larger specimens in gallon cans.

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PANSIES per flat \$1.89

Jumbo Flowering

GARDENIAS 69c

Pyracantha Gruberi gal.

Largest red berry type.

ALICE'S NURSERY

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South of Excelsior High—Norwalk

PHONE Torrey 5-2382



When planting small seed, press edge of a board in soil to form shallow, straight drills and a precise garden.

Plant Precisely

By Walter Finch

YOUR garden can be beautiful, if you plant it carefully and lay it out with precision. The beauty of a vegetable planting lies in its order, with crops growing in straight, parallel rows, squared with plot boundaries and not a weed to be seen.

Not only beauty, but efficiency is gained by such a layout. One quick trip with a wheel hoe down the straight aisle between two rows will destroy hundreds of weed sprouts, in a fraction of the time required to cultivate a disorderly garden.

Rows should be spaced with varying distances between them, depending on two factors: The needs of the crop, and the convenience of cultivation. In rich soil vegetables may be spaced more closely than in poor; but when spaced too close together, it is difficult to cultivate between the rows.

Crops growing 12 inches tall or less may be spaced 30 inches to a foot apart if cultivated with hand tools. For a wheel hoe, 18 inches is likely to be found a minimum distance to avoid disturbing the roots of the vegetables.

Taller vegetables, and those that make vines, large bushes, or have a sprawling habit, must be given more distance between rows. In small gardens, four feet will usually be the maximum distance.

given only for such crops as bush squash and cucumbers. After you know where the rows are to be, a line should be stretched to mark the first row.

Some gardeners use a straight, narrow board as a ruler to mark the row. A heavy cord wound on an iron reel is handy, but any strong cord stretched between two stakes will do.

Using the corner of a hoe, draw in the soft soil a shallow trench with this line as a guide. This is known as a drill. Some prefer to use the end of the hoe handle and for very small seeds the corner of a stick pressed into the soil is adequate. Others have small hoes which they like; but it is more a matter of touch than the tool.

For small seeds such as radishes, onions, carrots, lettuce and endive, a drill half an inch

Spikes for the Garden

By Eleanor Avery Price

SOME of the Southland's most interesting flowers grow slender and tall. These are delightful in many positions, often appearing informally among shrubs to give color to greenery or growing as backgrounds against walls or buildings. They are also used for borders and beds.

The foxglove, or digitalis, is a stately subject that towers above normal flowers. The spikes attain a height of from four to five feet and are closely filled with thimble-like blooms. Leaves are basal.

This plant prefers partial shade, any ordinary soil, but attention must be given to its watering. Do not sprinkle it for the little gloves may fill with water and cause the plant to bend and break. Propagation is by seed or seedlings.

The foxglove comes in colors from snow white to deep rose, from crimson to maroon, and blooms are spotted on the inner or outer surfaces. It is a perennial herb, native of Europe and West Asia and has been admired for many generations.

Francos appendiculata alba is a graceful and slender plant with stems filled with many delicate racemes of tiny white-pink flowerlets. It can be grown from seeds or from growing plants. It is a saxifrage and also has leaves at the base. Its height is about three feet. A variety of francos is conifolia with strongly winged appearance, and there is also framosa with a woody base and flowers arched on branching stems. Both bear pale blooms.

Larkspur or delphinium are invaluable spikes for summer backgrounds and borders. Colors are delightful in white, coral, pink, carmen, blue, lilac, rose, violet. If you are really patriotic you may grow stripes or red, white and blue across the garden.

Larkspur likes open positions, can be grown easily from seed, divided clumps or cuttings and is not particular as to soil just so it is not infected. Use spray for mites.

PENSTEMON has a luxurious growth of spoked, Glaxinia-like flowers in bright shades of rose, red, salmon, lavender, and purple. This plant is somewhat bushy and makes a fine border.

The penstemon grows easily and brings color to summer gardens. It likes sun but if weather is too hot and dry, it will not last long. It is propagated by seed and sometimes by division. Some successful plants have been started by cuttings in summer, but this is not usual.

Other plants that produce spiked blooms include gladiolus, hollyhock, stock, snapdragons.

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Photo by Gladys Dising

Foxglove is a stately spire to grace the garden. Needs are part shade, root irrigation. Soil may be ordinary.

Corner of hoe is handy for drill to plant large seed.

Use a hoe handle to make drill for the medium seed.

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Use a hoe handle to make drill for the medium seed.

Delicious Food

THOUGH peas give a small harvest for the space occupied, they are so delicious when grown in the home garden, and cooked immediately after harvesting, that many gardeners are willing to give them the space needed.

Seed should be sown at least one inch apart in the row, in fertile soil. Plant food should be applied at the rate of four pounds to 100 feet of row, either mixed well with the soil before sowing, or spread in trenches on either side of the row, a little deeper than the seeds are sown.

Use Humus

If you have a sandy soil do not add clay to it, but put in all the humus you can. Humus will do for the soil everything that clay will, without reducing the porosity of the soil, which is a precious quality.

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For an absolutely sure thing plant Aggeler & Musser Double Treated Lawn Seed Blend that has been especially formulated for greatest year round beauty under Western conditions. Packaged in beautiful yellow 1-2 and 5 lb. bags for easy identification. Accept no substitute. Buy this economical lawn seed blend by name.

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Clivias bring rich orange-red colored flowers and lush green leaves to gardens. Shade or semi-shade lovers.

Clivias Brighten Gardens

By Bob Gilmore

CLIVIAS no longer belong in the category of rare plants. They are rapidly proving their worth as a landscape subject; and since the price has gone down clivias need not be considered a luxury garden subject. If a shade spot is available in your garden try this plant with the flame-like flowers.

The clivia, named after Lady Clive, is a native of South Africa. It is characterized by the strap-shaped, drooping leaves and the reddish-orange, lily-like flowers. The coloring is quite exquisite, of a shade seldom seen either in the plant world or out of it. The coloring, as a matter of fact, is quite radiant and will brighten up shady, secluded nooks like almost no other common garden subject. The flowers contrast nicely with the cool-appearing, clear green leaves.

The clivia actually is a dual-purpose plant. You can grow it in the shady garden or utilize it as a pot plant for conservatory or house locations. The clivia, often identified as the Kaffir lily, produces its flowers on stiff stems which attain a height of about 18 inches from the ground. The flowers reach their peak during the spring season and remain on the plants for quite some time.

Clivias are not over-sensitive to soil conditions. They want a rich soil and plenty of moisture. During the winter season when their growth slows down you should also cut their moisture applications.

ODDLY enough the plants enjoy being crowded. When raised in pots they may be allowed to become pot-bound. During their growth

they need not be continuously shifted into increasingly larger-sized containers. Perfect drainage is necessary, as is true for all specimens known as heavy drinkers. Waterlogged soils produce an unhealthy condition and the plants may produce an excessive leaf growth at the expense of the flowers. An average potting soil for clivias should contain approximately a light loam plus sand plus leaf mold or peat. To reduce possible acidity add a small amount of charcoal.

As you observe clivias you will be able to learn when they are sick or in extra-good health. The leaves are the indicators. A lush green color designates good health; should the foliage start to turn yellow then judge this to be a danger signal; something is wrong.

WHEN watering clivias, soak the soil thoroughly. Then allow the ground to dry out slightly before providing additional moisture. This procedure forces the roots to grope out for their necessary food and drink, thus encouraging a more penetrating root system. Surface sprinkling is of little value to clivias.

Clivias seem to prosper best when isolated from other plants. They should not be disturbed and need not be divided every year or at intervals. But if divisions are desired then take them in the spring. Potted specimens should be fertilized, just like those growing in the outdoor garden, with a well-balanced food. Clivias, if properly cared for, will last for many, many years. They should become one of the most permanent assets to the garden.

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Multi-Color Sun-Dals



Sun-Dals, a cross between sunflower and dahlia, yields blooms with dahlia characteristics on sunflower stems.

By Burleigh M. Beakley

THE sun-dal is a chance mutation of sunflower and dahlia into a gorgeous creation that draws the eye like a multicolored rocket. Botanists say it is impossible to cross a sunflower and a

dahlia, yet admit that our common sunflower originated from the tuberous Jerusalem artichoke. And, in this instance, nature was the chief biologist, so anything could happen—and did.

A Pacific Northwest gardener planted sunflowers by his dahlia bed for chicken feed and was attracted next year by a curiously beautiful dahlia bloom on a sunflower stalk. He saved the seed and what followed has amazed onlookers for 13 years—the sun-dal.

It blooms in singles, doubles

and shagbells and a variation of awe-inspiring colors that will overshadow any flower in the whole garden. The singles have large outer petals ranging from two to three inches long, crested and plain "sunflower" centers. Some have curled outer petals, sword straight inner petals and pin-cushion centers.

The doubles bear short, wide outer petals and a center padded with miniature quills. They are heavily shaped and mostly grow their broad base petals and head of fine seed petals in a perfect wheel.

The shaggy types spread from five to eight inches across, with crested centers of erect quill petals, to ragged masses of broad, straight and twisted petals.

SUCH irregularity of form may be objectionable to some, but when bonded by the gorgeous colors of the sun-dal it makes them even more attractive. There is a predominance of red and orange with such striking variations as wine centers and cream-tipped petals, gold and cream tips, white, ivory, red, orange, rust, magenta, yellow, black and variations in every color and shade. In all the shapes and colors the dahlia head characteristics are plainly visible but the stems are "sunflower."

Sun-dals grow well in any soil, will stand light frosts and bloom 60 days after planting. They bud heavily and, with careful disbudding, reward the grower with massive single flowers of flaming beauty.

Sun-dals show to best advantage as background plantings and make especially fine cut flowers, lasting from 12 to 15 days with average care.

Tasty Salads

(Continued From Page 5)

dash of marjoram, celery seed or poppy seed. When they are served separately, all or one can be added to suit the individual appetites.

Hot Meat and Potato Salad
2 teaspoons salt
1/2 teaspoon pepper
2 quarts cooked diced potatoes
1/4 cup salad oil
1/4 cup vinegar
1/4 cup diced sweet green pepper
1 cup chopped celery
1/2 cup chopped onion
16 Vienna sausages (2 4-oz. cans)
few sprigs parsley
1 sweet green pepper, cut into strips

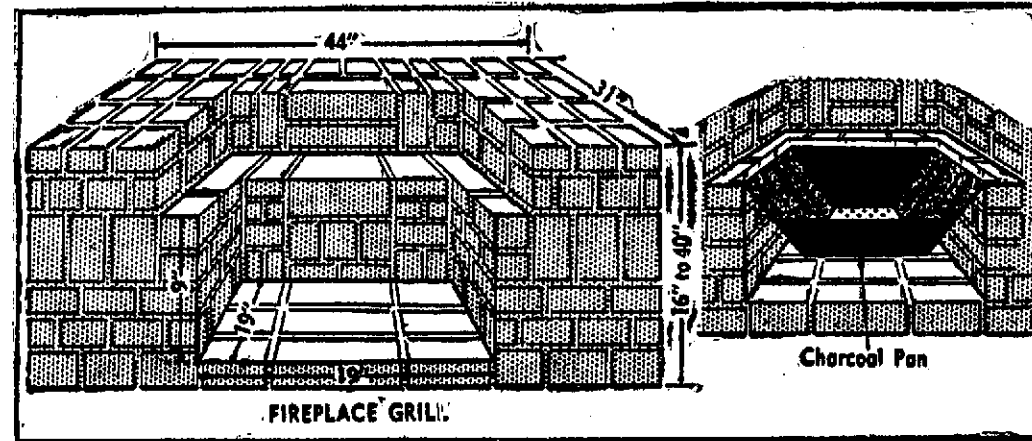
Sprinkle salt and pepper over diced potatoes; pour salad oil and vinegar over potatoes and let stand until all of oil and vinegar is absorbed. Add diced green pepper, celery and onion. Cut sausages into one-inch pieces and add to potatoes; place in 2 1/2-quart heat-resistant opal glass casserole. Cover and bake in moderate oven (350° F.), for 40 minutes. Remove cover and bake for 10 minutes longer. Garnish with parsley and strips of green pepper.

CHICKEN SALAD PARTY

PLATE: Combine 2 cups cooked chicken, cut up; 1 1/2 cups diced celery, about 1/4 cup mayonnaise, 2 tablespoons cream, 1 1/2 teaspoons lemon juice, salt to taste. Place on crisp lettuce or chicory, and fill out "party plate" with pecan-stuffed dates.

DATE CABBAGE SALAD: Combine 1 cup chopped dates and 1 cup chopped cabbage with mayonnaise and a little lemon juice. Garnish with additional whole dates and sprigs of water cress.

DATE PEAR SALAD: Place drained canned pears (or peaches or apricots) on lettuce leaves. Fill fruit centers with either cottage or cream cheese. Stuff pitted dates with remaining cheese. Sprigs of water cress add another decorative touch.



With an outdoor grill like this, backyard entertaining should provide lots of fun in the summer months to come. Such equipment is easy to plan and to build.

Build an Outdoor Grill

By Bob Scharff

AN OUTDOOR grill in the garden makes an excellent center for informal parties and entertaining. Building one isn't so difficult if you follow these simple design and construction facts.

For most purposes, the type of grill illustrated here will prove quite adequate. It can be built of a variety of materials—common brick, field stones or cobblestones.

Before starting the grill, give the location much consideration. Select a dry spot having good drainage where water does not collect and where heavy frost wouldn't damage the foundation walls.

It should face prevailing winds so full advantage is taken of the draft and so the smoke will blow away from people gathered before it. Also, in order to avoid interference with the draft, a grill should not be located under a tree or near a high wall.

The first step in building the grill is to make an excavation 10 or 12 inches deep and of the proper outside dimensions. Fill the bottom of the excavation with a six-inch layer of sand or gravel and tamp them down to form a solid level base for the bottom of the pit.

Then make a 1-2-3 concrete mixture and pour the thoroughly mixed cement on top of the layer of sand or gravel. Spread it out evenly, letting the cement run between the sand and gravel. The concrete slab should be six or eight inches thick and reinforced with iron rods and pipes. The top of the slab should extend a few inches above the ground level so water will not collect in the ashpit. For the same reason, the floor of an ashpit should always slope to drain out water.

THE WOOD-BURNING fireplace illustrated has a firebox 19 inches square and nine inches high. The height and depth of any wood-burning fire-

place should not vary from these dimensions.

The length of the firebox and the outside dimensions can vary with the size of the available grates and according to the desire of the owner. The shelves on each side of the grate should be large enough to set dishes and food near the cooking surface. The firebox is built first and then the shelf space.

Charcoal makes the best fire for cooking. A charcoal shelf or grate may be bent to fit a wood-burning fireplace. This may be made from a sheet of metal (28 inches by 18 inches).

LIGHTWEIGHT metal can be supported from underneath with bricks to prevent warping or bending. The depth of this adaptor, or grate, should be about five inches, and the sides should slope as shown in the illustration. The bottom level is about eight inches wide. The front edge should have a low siding to keep the

coals from falling on the hearth.

To start the brickwork, lay the entire outside row of bricks in place, allowing about one-half inch space between the bricks. Mark the position of each joint on the foundation and then remove the bricks. Thoroughly wet the bricks and apply a mortar of one part cement and three parts sand so when the bricks are pressed down firmly they will be raised about one-half inch. Continue laying the bricks in this manner, being sure to keep corners and walls plumb.

Southland residents have devised many variations of grills, developing patio facilities into marvels of beauty. Equipment has also become as elaborate as the construction of the stone and brickwork. Many books with plans and "how-to-do-it" are on the market for the homeowner who wishes to go to greater lengths in outdoor cooking developments. However, simple installations can frequently give just as much enjoyment at considerable saving in time, material, money and labor.

Tips on Gardening

GARDENING tips for the week. . . This is a good time to plant citrus, the varieties of which are evergreens. This is in distinction to deciduous fruit trees which should be started early in the year before the new growth begins. You might try the Meyer lemon if your garden lacks sufficient space for one of the standard varieties. You can use the Meyer lemon as a hedge. The

juice is quite sweet and wonderful for cool drinks.

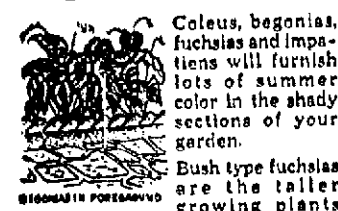
Bermuda grass or other weed-like pests that start in cracks in the sidewalk can be easily removed. Apply one of the soil sterilizers which will prevent vegetative growth of any kind. Be careful in using this type of product.

For evergreen vines try one of the following: Thunbergia, beaumontia, hibbertia, Carolina jasmine or the giant Burmese honeysuckle.

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Brighten Shady Garden Spots

BY JOE LITTLEFIELD



Coleus, begonias, fuchsias and impatiens will furnish lots of summer color in the shady sections of your garden. Bush type fuchsias are the taller growing plants and should be placed at the back part of the shade bed. Impatiens are the next lower height plants. Coleus are shorter. Begonias are still shorter and can be planted in foreground area of the flower bed.

Work into the soil an inch layer of half RED STAR Leaf Mold and half RED STAR Steer Manure. Dig it in a shovel depth. Moistened down well. After plants are well established, feed them RED STAR GRO-MASTER, a fine all-purpose complete plant food. There should be moisture in root zone of plants before feeding. Water down well after plants are fed.

FREE... Red Star's handy POKET GARDEN GUIDE, 32 pages, easy-to-follow instructions for home gardening. For your free copy, send the Red Star or words "Red Star" from any Red Star product to Red Star Horticulture, Downey, Calif. (Attn. Dept. 1)

Meet and see JOE LITTLEFIELD on GARDEN CHATS, KFI-TV, Wednesdays at 4:10 P.M.



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Large Red Berry Type

DICHONDRA Per Flat 75c

FUCHSIAS (double), ea. 25c

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Traditional but Modern

By Althea Flint

IN THE minds of Mr. and Mrs. H. B. Robertson was a plan for a house that would incorporate the most desirable ideas of up-to-date living but would avoid an open break with traditional and conventional design. Their new home at 267 Belmont Ave. has turned out to be exactly what they wanted—a place where they may live comfortably with modern without foregoing tradition.

The simple, well-proportioned exterior with its stone trim is not "different-looking" although its uncluttered design belongs to today. Formal fabrics, beautifully detailed mahogany woodwork used throughout, tooled leather and soft colors give the living room a period atmosphere.

A den built on the back of the house where it overlooks the terrace and rose garden is directly connected to the entry hall and the kitchen so that the living room escapes hard use. The bedroom wing is opposite the kitchen with living room and den between.

The stately fireplace is of black marble and the beautiful-

ly molded mantel is of mahogany finished to match the cornice molding and other woodwork. Details of the mantel and molding reveal a Colonial influence.

The spacious windows are treated in a formal manner with swags and jabots of damask. The large recessed window at the front of the room is treated with sheer curtains which traverse against the glass. Casement curtains which can be pulled across the window and stationary draperies under the valance are hung outside of the recessed portion. The damask is patterned in green and gold and trimmed with a tassel fringe of matching green.

A split leaf philodendron which stands several feet high is placed in the window. A pair of gold-colored settees are grouped on either side of this window. The couch upholstered in rose, side tables, and coffee table stand against the adjoining wall. These furnishings are given a soft green background of painted walls and matching carpeting.

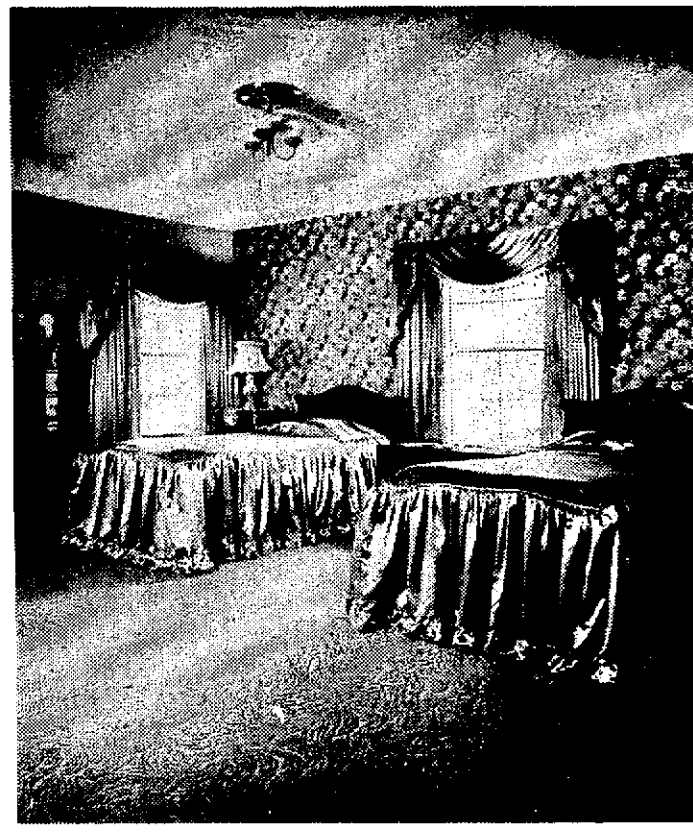
From the living room the entrance hall is crossed to reach



The dining room of the Robertson home is interesting in its quiet and tasteful decoration and its appointments.

the dining room. Wallpaper of magnolia pattern on a green background sets the scene for Hepplewhite chairs. The windows are draped like those in the living room, although the

stationary damask draperies were not used because they would have made this smaller room appear crowded. The swag and jabots are used over pull casement curtains.



Satin spreads on twin beds match drapes and swags at windows. Floral-design paper is used on two walls.

IN THE kitchen the cabinets are also of mahogany like all the other woodwork throughout the house. Its natural finish brings out the grain and deep color of the wood.

The green tile work counter is built in a U-shape with the sink and dishwasher in its center.

The dining corner is papered in a colorful pattern of fruit which blends well with the chrome dinette table and chairs. Built-in cabinets at this end of the room provide storage for china and flatware.

The kitchen and den are connected by a short passageway in which drawers and cabinets are built. Kitchen linen and flower arranging paraphernalia are some of the things kept here.

Storage is also well planned in the den. A cabinet built in

(Continued on Next Page.)

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Cleaning Venetians

By Caroline Coleman

DAILY dusting and wiping will remove surface dirt, but to clean Venetian blinds properly and give them that "new look," you must take them apart.

To take a Venetian blind apart, pull the tacks from the tapes at the top and bottom. Untie and remove the lifting cord, which runs through the slats. With the cord removed, the slats can be taken out easily.

Dust the slats with a dry cloth. Then lay each slat on a flat surface and wipe both sides with a cloth dipped in soapy water. Then rinse off with cold water and rub with a dry cloth.

If the slats are badly stained or chipped, sandpaper them and give them a fresh coat of quick-drying enamel, and string them on a curtain rod to dry.

To clean the tapes, place them in a glass jar filled with dry cleaning fluid and shake well. Remove the tapes and measure them for length. Dry them while stretched to their original length. If you need new cords or tapes, measure the old ones and buy replacements the same length.

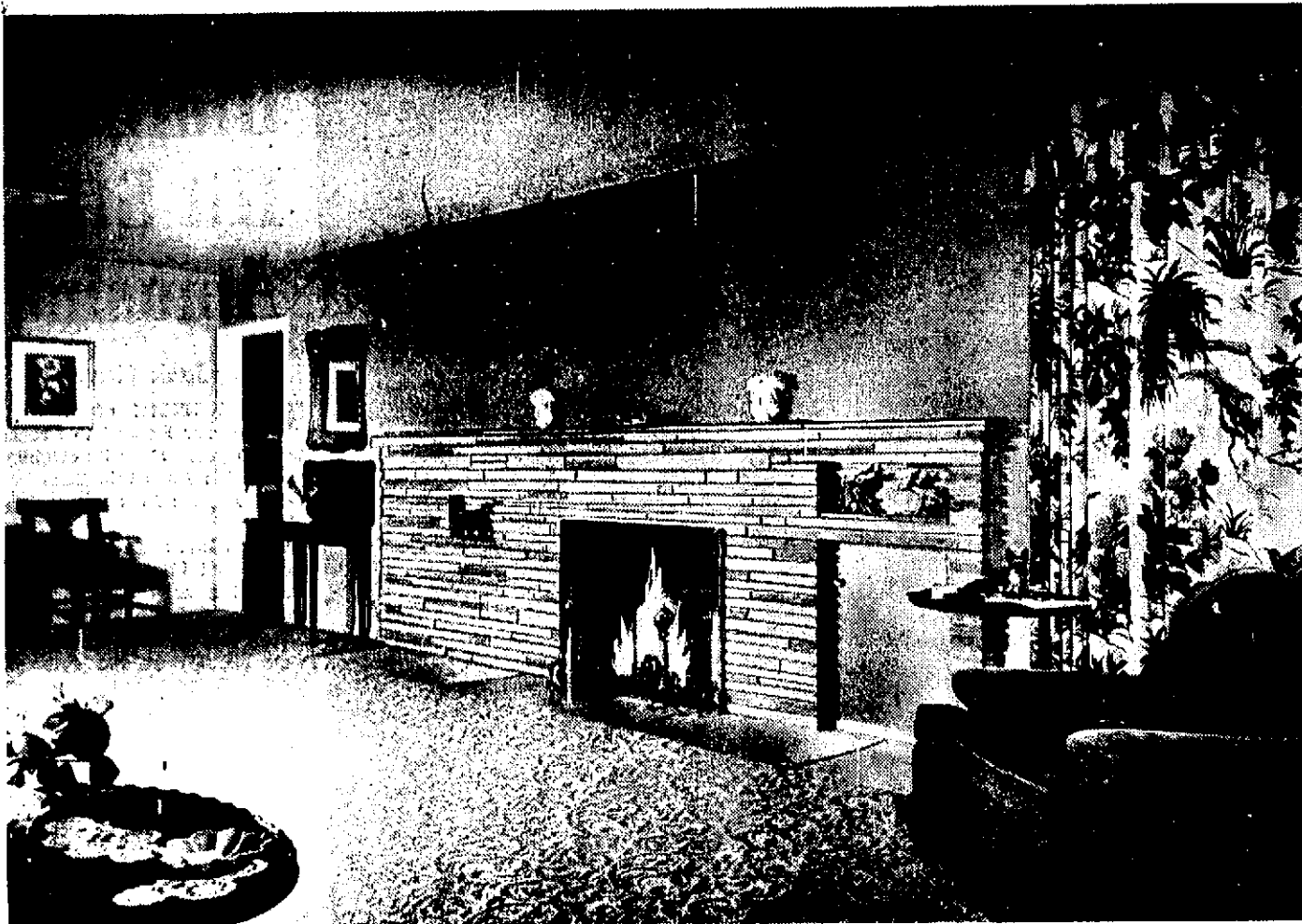
If you wish to change the color scheme, the tapes and cords can be dyed. A dark color will contrast pleasantly with the light slats and will hide stains that can't be washed out. When tapes are nearly dry, iron them smooth before tacking them back on the tilt rail.

Hang the blind temporarily and replace the slats in the tapes. Knot the end of the left raising cord, thread it through the bottom board and up through the slats, over the left pulley, across the top, over the pulley at the extreme right of the top rail, and down the side of the blind the length desired for the draw cord.

Now knot the right lifting cord and thread it up and over the two pulleys at the right and down with the first cord. Slip the buckle over the two cords, and adjust them so the tension is the same on both. If this is not done, the blind will rise diagonally. Insert the tilt cord in the pulley at the extreme left and tack the tape back on the bottom board. Lightly oil the pulley, and hang the blind back in the window.

Usually it isn't necessary to do anything to the top mechanism except to lubricate it.

Keyed to Light and View



Living and dining rooms in the W. F. Burgin residence are combined and the decor at the dining end opens into the kitchen and den. At the dining end, a fluted glass panel admits light. A handsome fireplace occupies one wall.

By Dorothy Killam

WIDE corner windows in the new home of Mr. and Mrs. W. F. Burgin, 3989 Gardenia Ave., are angled to show off the corner lot and constitute the principal feature of the exterior design. Lines of these windows accent the long, low look of the house. An overhanging roof shields the expanses of glass from glare.

The front garden is important to the front of the house because its curved beds of tropical plants contribute to the attractive appearance of the house, but the rear garden is important to the Burgin family. Its complete privacy, sheltered areas, and easy-to-maintain planting make it a popular outdoor living area during a good part of the year.

The lower half of the backyard is devoted to young Miss Burgin's swings and bars. It is paved with asphalt and slopes towards the rear fence so that water will run off quickly keeping the surface dry most of the time. Wide windows at the dining end of the kitchen provide Mrs. Burgin with a view of this play yard while she is working in the kitchen. Windows in the laundry and service porch also overlook the yard.

A paved patio protected on three sides by the house is the ideal place for serving meals or refreshments outdoors or just relaxing. A patch of lawn is large enough to provide relief from the paving but is easily mowed. Three sides of the yard are enclosed by the house and the other two by a wall and fence.

Inside the house the living and dining rooms are combined to add to the spacious effect. Walls are the color of painted thistles and the ceiling is cactus green. The fireplace is set in an expanse of stone which forms a long narrow mantel and a wide hearth.

PATTERN is brought into the room through floral draperies in green and red on a neutral background. They traverse across the large corner windows for night privacy or light control during the day. Pleated valances are of matching pattern.

At the dining end of the



Handsome traverse draperies in the W. F. Burgin living room not only guarantee privacy for the room but add a very attractive decorative pattern to the room.

room a fluted glass panel lets more light into the room. Mahogany furnishings are patterned after 18th Century styles. Carpeting used throughout this room is a pleasing tone of gray.

The den connected to the kitchen and living-dining room by a short hall is paneled in mahogany. The fireplace is set in a panel of brick reaching from the floor to the ceiling. The rug and the ceiling are exactly the same shade of burgundy which blends well with the mahogany beams in the ceiling.

This room also has large corner windows which look out on the front garden and the street beyond. The draperies, which traverse, are patterned in red and gold with horses' heads on a black background.

SOLID rock maple furnishings are comfortable and informal. The couch is upholstered in quilted fabric in green and cream colors. In the window stands a "Gone-With-the-Wind" lamp on a tea-cart.

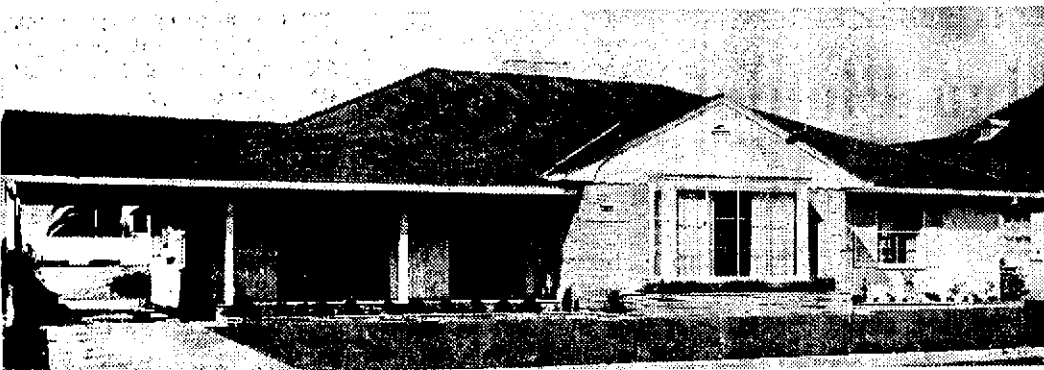
Although the dinette is visually part of the kitchen it is offset just enough to seem like

a separate room. Large windows overlook the back garden and play area.

The work counters in the kitchen are covered with a

glassy material which is also used above the counters and behind the stove. Cabinets are painted white and the ceiling is yellow.

Traditional but Modern



Flagstone trim on the new home of Mr. and Mrs. H. B. Robertson adds interest to the pleasing design in which something of tradition is retained in the modern.

(Continued From Page 8.) one side of the fireplace wall is large enough for storing card tables. On the opposite side of the fireplace a storage cabinet is built into the wall.

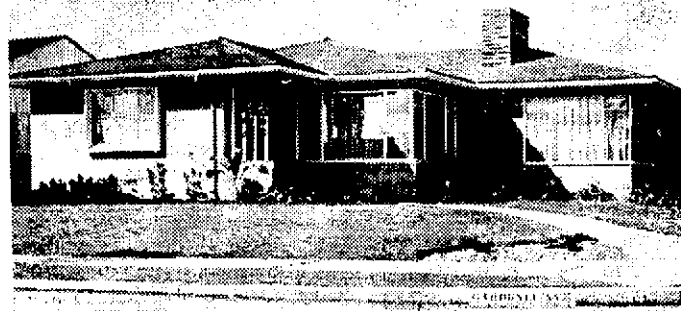
The den fireplace is of stone with the wall around it paneled in mahogany. The long shelf

mantel which reaches nearly the length of the wall is also mahogany. A pair of old steins and a handsome old clock help decorate the mantel.

On heavy crossbeams of the window wall opposite have been grouped numerous art objects which the Robertsons have collected. Glass doors lead



Corner windows in the dining end of the kitchen open on patio and garden, give check on children there.



—Photos by Eldon L. Fitzgerald

Spacious corner windows contribute much to the exterior styling of this home, providing light and view.

Decorating Topics

By Edgar Harrison Wileman

THIS YEAR has brought about several changes in color schemes for homes. It all began when architects and builders started using outside materials inside the home. That is, brick, adobe, stone and redwood—which once were considered correct only when used on the outside of the house—have now been brought inside and are left in their natural state for walls, fireplaces, and other architectural fixtures.

These materials have earthy, out-of-doors colors and the new color schemes for rooms repeat and emphasize these, adding the contrasts of sky blue and the greens of trees, shrubs and plants.

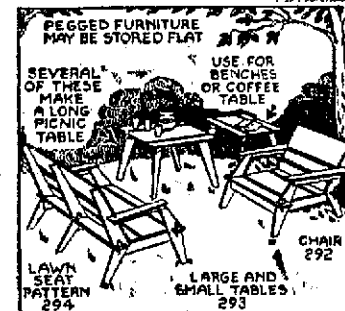
The result is most effective in the new homes having very large view windows which make the separation between indoors and outdoors so incon-

spicuous that they really seem one area.

These large windows have also made it necessary to break away from established customs of furniture placement, sectional sofas often help to arrange fireplace groupings, or corner groupings which do not require so much wall space.

Every room, however, presents a different problem in furniture placement and no overall rules will solve all difficulties.

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Hollywood Headache: How to Have Boy Meet Girl

Romance Requires 'Just-Right' Start

HOLLYWOOD, April 7. The familiar problem of "boy meets girl" is still giving Hollywood screen writers sleepless nights.

It was simple in the old days. The writer usually had the boy and girl meet before the picture opened. However, it wasn't long before Hollywood began experimenting with new ways for the co-stars to meet and a new trend was started.

There are three reasons why writers consider this scene important. It serves as the springboard for the story, immediately captures the attention of your audience and, in many instances, becomes the key scene in the entire picture.

For example, take the famous meeting of Gary Cooper and Claudette Colbert in "Bluebeard's Eighth Wife," one of the outstanding "boy meets girl" sequences of all time. Cooper enters a department store. Insists on buying only the tops of a pajamas suit. The manager protests that such a thing is without precedent, insists he take the entire outfit. At that moment, Claudette arrives, agrees to purchase the trousers because the man she is shopping for, her father, wears pants only fairly routine. In some cases it's the setting which makes the scene stand out. In others it's the circumstances. There is no particular rule and it doesn't matter how or where they meet as long as it's unusual.

In Paramount's romantic comedy, "The Matinee Season," John Lund meets Gene Tierney when he rescues her from certain death. It is late at night and Gene has backed her car to the edge of a cliff where it hangs precariously. She is afraid to open the door for fear the car will fall. A young boy walks by and Gene sends him to the office where Lund works for help. She has been dating Lund's boss but has never met the employee before. The boss is out so Lund rushes to the rescue, lifts her out gently as the car plunges down.

Bob Hope meets Hedy Lamarr in the back seat of a swank Rolls Royce in "My Favorite Spy," in which he

plays the dual role of an American burlesque comic and a notorious European spy. Seeking the plans for a new war weapon, Hope masquerades as the spy, flies to Tangier, North Africa. He is met at the airport by Mike Mazurki who escorts him to the car. Bob enters and meets Hedy, who, mistaking him for the spy, her lover, proceeds to embrace him warmly!

In "Sunset Boulevard," William Holden an impoverished screen writer, pulls into the driveway of a luxurious mansion while escaping from two men who are trying to repossess his car. He enters the house, meets Gloria Swanson who mistakes him for an undertaker. Her pet monkey has died and she is waiting for the undertaker to arrive.

'Son' Sequels Do Well, Past Records Reveal

By Jack Quigg

HOLLYWOOD, April 7. Movie fans must have a great curiosity about what happens to film characters after a picture ends, for a sequel almost always fares well at the boxoffice.

And when a sequel features the hero's sons or daughters, it's likely to do even better. The public seems anxious to know if Junior will be a chip off the old block.

Right now, for example, a studio is gambling that "The Son of Dr. Jekyll" will defy the current boxoffice blues. Jekyll Sr., successfully played by John Barrymore, Frederic March and

ceded, "but a blonde has to light up a few more kilowatts from within to get the same voltage."

As her blonde natural self, Miss Havoc has always worn light, delicate, flowering perfumes. When she knew she would do this role, she bought a quart of musky mysterious fragrance in Paris. "Like in the ads," she explained. "If you can't get him decently, drug him."

In the matter of clothes: "I can't wear yellows or golds as my blonde self. They're amazingly un-me. A blonde woman buying clothes has to be extremely modest. Her color is flamboyant. A dark woman is discreet to begin with; she can get away with almost any lily-gilding."

As a blonde she's "pretty eyes-y" but even more so as a brunette. "Features stand out more with a dark frame around them. I thought I'd have to wear more make-up when I was dark to make my features stand out. I found it was just the opposite. And I look more slender when I'm a blonde."

Actor Dislikes Job, Movietown

HOLLYWOOD, April 7. (UPI) The 64th job which James Robertson Justice held was that of movie actor. He's had it ever since.

There's good money in it and it's not too hard work. Frankly, he says, he liked some of the other 63 jobs better.

Justice was holding down his 63rd job as a British newspaperman when he became an actor "by a fluke."

"A friend said he wanted me to be in a movie he was making," he explained. "I said, 'Don't be ridiculous,' he said 'Just this once.' So I did, and I've been an actor ever since."

Before that, the big bearded Scot had held down jobs as a

dishwasher, sailor, soldier, policeman, secretary of a hockey league, insurance salesman, school teacher and truckdriver, as well as 54 other posts he couldn't remember offhand.

"A very useless life," he remarked.

One of Justice's British pictures which is best known in America is "Tight Little Island," in which he played a whisky-loving judge. He was brought to America by 20th Century-Fox, where he is playing a pirate in "Anne of the Indies."

"I'm getting out of here like a scalded cat as soon as the picture is finished," he said. "I have a picture to do in England as soon as I can get there,



Latest 'Wonder Boys' Set to Do 60 Movies

By Gene Handsaker

HOLLYWOOD, April 7. The whirlwind producing-writing team of Jerry Wald and Norman Krasna have 63 possible movies mapped out for Alan Ladd. They have 30 story properties that might be suitable for Olivia de Havilland, 15 for Joan Crawford, and six each for Gary Cooper, Errol Flynn and Greta Garbo.

"I don't say these stories are all great," said Jerry Wald, a heavy-set ex-newspaperman. "But when you have a lot to choose from, it's easier."

Now partners with Howard Hughes, the multimillionaire, Wald and Krasna are the town's newest wonder boys. They've agreed to produce 60 movies in the next five years. They'll spend about \$50,000,000 — the biggest financial deal

ever set up, it is said, for independent production.

If Wald and Krasna are anything, they are prolific. Most of their movie ideas come from the public prints, carefully clipped, filed, and indexed. They have contracted to deliver 12 pictures a year for the next five years. Will they?

"Oh, sure," said Wald. "We've already done all the dirty work for the first year, getting the scripts ready." With 14 scripts completed, they are now working on projects coming up more than a year from now.

Wald's office at RKO is one floor above the busy street it overlooks. It's furnished in early-American style. He's there from 8:30 a. m. to 6:30 p. m. and has a sandwich and glass of milk brought in for lunch. He reads till midnight or after at his Beverly Hills home, where also reside his wife, two sons, two dogs, two birds and two rabbits. Partner Krasna says of Jerry, "He does a little more than anyone can do comfortably."

Krasna's office is down the hall. They confer frequently. Should they shoot their cowpoke story in Texas or near-by Newhall? (Which is cheaper? Which offers greater production values?) How about getting Jean Simmons for a picture? Look over these song lyrics, will you, Jerry? Krasna is baldish and pink-cheeked. The partners met years ago when Krasna was drama editor and Wald radio editor of the late New York Evening Graphic.

Wald declared that if he were rich, movie-making would be his hobby. "Look! We're betting our decision against the world. Six hundred thousand to a million dollars per picture. What a poker game this is!"

Music Notes

Duo Pianists to Close Winter Music Season

By Mary Lou Zehms

FAMOUS both in this country and abroad for the consummate artistry and un-failing taste of their performances, Luboshutz and Nemenoff, the duo pianists who will perform in Wilson High School Auditorium Tuesday evening, April 17, as the last attraction in the Long Beach Civic Music the reigning duo-pianists of the concert stage today.

The music produced by the husband-and-wife team has been likened so often to the playing of a single instrument, their perfect synchronization has elicited so many times phrases such as "20 fingers that strike as 10," that Luboshutz and Nemenoff are too seldom considered separately. Yet both Pierre Luboshutz and Genia Nemenoff are fascinating and distinctive personalities, as different in some ways as day and night. Theirs is a rich and varied fusion of two separate geniuses.

The pair met when Mlle. Nemenoff, a Parisian, enrolled in a master class conducted by Luboshutz at the Paris Conservatory. Both enjoyed wide reputations as solo artists prior to their marriage. For 15 years now they have been teamed as duo-pianists on two continents.

Even if I didn't, I'd get out of here like a scalded cat.

"I don't like Southern California. There's nothing to do. I'm a country boy. I like to get away from the houses, out where there's grass. You have no grass here."

Justice doesn't like the climate either. He says it's as greatly overrated as the climate of London is maligned.

"We haven't had the thick, smokey fogs in London for a hundred years," he said. "They have laws now against letting off heavy smoke from the factories."

"I've seen more fog in 10 weeks in Southern California—almost—than I've seen in 10 years in London."



Young film discoveries John Ericson and Pier Angeli are introduced to movie goers for the first time in Metro-Goldwyn-Mayer's forthcoming "Teresa," the story of an American GI who brings his Italian war bride home to New York. Miss Angeli, before coming to Hollywood, starred in two Italian films, "Tomorrow Is Too Late" and "Tomorrow Is Another Day." She was born in Sardinia, has green eyes and light strawberry blonde hair, is only five feet one and one-half inches tall. Her second M-G-M film will be "The Light Touch."

Record Album Comic Has 100th Bid to Speak

By David C. Whitney

"ROYAL WEDDING," starring Fred Astaire and Jane Powell, is the newest of MGM's sound track record albums from film musicals. It is a lively set of eight tunes written by Burton Lane, with lyrics by Alan Jay Lerner. All the numbers have more gaiety and originality than is found in many movie musicals.

Two of the outstanding tunes which should climb the hit parade are the Powell-Astaire raucous just "How Could You Believe Me When I Said I Loved You When You Know I've Been a Liar All My Life" and an Astaire-sung novelty, "I Left My Hat in Haiti."

"Percy Faith Favorites," an RCA Victor album, presents six all-instrumental numbers arranged by Faith and conducted by him. The sides include "Beyond the Sea," "Solitude," "Body and Soul," "Perpetual Motion," "Cumana" and "Cumbanchero."

Sy Oliver's Orchestra has an excellent "dance" album for Decca. An arranger for Jimmie Lunceford's and Tommy Dorsey's orchestra before the war, Oliver organized his own band five years ago and since has made a name for himself in his own right.

MOST popular recordings at Long Beach Public Library last week: Bach, "Suite No. 1," played by Casals; "Benny Goodman's Famous 1938 Carnegie Hall Concert," Montemezzoli, "L'Amore Dei Tre Re" (complete opera); Sitwell, "Facade" (musical reading); Strauss, "Die Fledermaus" (complete opera).

New records received at the library last week (all lp): Beethoven, "Symphony No. 8 in F Major" (Monteux conducting); "Golden Gate Spirituals" by the Golden Gate Quartet; "Old Vienna": Songs by Helen Traubel; Offenbach, "Helen of Troy Suite" (Dorati conducting); "Treasury of Immortal Performances: Keyboard Kings of Jazz."

--And He Rode Trigger, Too!

HOLLYWOOD, April 7. The boy was blond. Way up there in Trigger's saddle, he seemed very small. He'd come with a lot of questions to ask Roy Rogers. But now that he was actually meeting his hero, the excitement had him tongue-tied.

The lad was 6-year-old Tommy Lane, of Merced. On his neck was a lump, the mark of Hodgkin's disease. While Roy walked Trigger to give Tommy a ride, his mother told me the lump started growing about three months ago.

This chronic enlargement of the lymphatic glands is marked by progressive anemia. Up to now, said Mrs. Hazel Lane, the disease always has proved fatal. But doctors at the University of California are trying a new kind of pill on Tommy. He takes one a week. The new drug and Tommy's youth offer the only hope for him.

Every Sunday, Tommy and

his playmates listen to Roy's western adventures on the radio. The boys pretend they are Rogers, the girls that they are his wife and co-star, Dale Evans. About once a month the youngsters see one of Roy's movies at the Saturday westerns. Mrs. Lane, a divorcee who works in an insurance office, knew it would be a big thrill if her stricken son could meet his cowboy hero.

She brought him here and telephone Roy's studio. The studio referred her to Rogers' personal representative, who arranged the meeting on the "South of Caliente" set.

Roy led Trigger, with Tommy aboard, a half block down the western street on the studio back lot. I turned to ask Mrs. Lane something, but she was crying. The little caravan came back. Trigger nuzzled Mrs. Lane as if he understood the importance of the meeting. Roy told a story on his own son.

Living Theater

Oldtime Hit Still Amusing

By Jack Gaver

THE RETURN of "Springtime for Henry" to Broadway 20 years after its original production finds this Benn W. Levy farce still an amusing piece.

It has lost something in being turned into a vehicle for Edward Everett Horton, however.

Not that Horton doesn't do well enough in the role of Henry Dewlip, but now the play is a show piece for a star rather than a well-rounded bit of sardonic horseplay as it was when Leslie Banks and Nigel Bruce were in the leading roles.

Hugh Wakefield now has the role of Mr. Jelliwell and does all right and can't be blamed if he is no Bruce. Who is? No one has quite Bruce's touch at playing a stage Englishman of the "I say, old boy, school."

For those who like British nonsense, the script holds up better than one might expect. The fact is that Levy wrote one of the best farces of modern times in "Springtime for Henry." For late-comers, this is the tale of a wealthy wastrel who succumbs to the reforming influence of a new secretary and then discovers that the old vices were better.

Horton has been playing "Springtime for Henry" all around the country off and on for 18 years. The production at the John Golden Theater, however, is a completely new one, and the time element has been changed from modern to 1911. In view of all that has happened in the world since the play was new, it is better off as a period piece.

Haila Stoddard and Ursula Howells are good in the respective roles of Mrs. Jelliwell and the secretary. Harold Bromley directed and let Horton do about as he wanted. Bromley, George Brandt and Richard Doscher are the producers. The sets by H. A. Condel and the costumes of David Ffolkes are perfect.

THE FORTHCOMING musical comedy that producer Harry Delmar has been calling "So This Is Brooklyn" all these months is now known as "Happy as a Lark." The object is to avoid confusion with "A Tree Grows in Brooklyn," which will get into town ahead of Delmar's show.

BALLET THEATER is planning a most ambitious program for its spring engagement in New York at the Metropolitan Opera House, April 9-29. There will be nine new productions, an average of three a week.

JUNE HAVOC will take over the leading role in "Affairs of State" June 4. Celeste Holm, who has been with this successful play from its beginning last fall, will leave at that time to return to her Hollywood home.

Dusty, 4½, had smashed about 10 flower pots last week end—and had got his pants dusted for the deed.

Roy walked Trigger away two more times with Tommy, once clear around a whole block of movie-prop buildings. A hoped-for two minutes with the star had turned into at least 15. The still photographer took a picture, and Mrs. Lane snapped some with her own camera.

Rogers lifted Tommy down. "What were those questions you were going to ask Roy?" Mrs. Lane asked her son. He grinned and hid self-consciously behind his mother's coat. The questions were about Roy's guns and whether he always kills the bad men. But he didn't need to ask them now. He'd had thrills enough.

As he and his mother started to leave, Tommy finally found his voice. "Goodbye, Roy!" he called loudly and cheerfully.

March Building

EFFECTS of credit restrictions, National Production Authority limitations and consumer resistance to prices are to be seen in March building permit figures for Long Beach.

Architects

FIRE protection was the subject discussed by several speakers last week at the monthly meeting of the Architects Association of Long Beach in Brower's Restaurant.

Herbert G. Cifer, manager of the Underwriters Laboratories, Los Angeles, described the functions of the laboratory and showed motion pictures of equipment and materials being tested.

Edward M. O'Connor, superintendent of the City Building Department, discussed fire prevention provisions of the code.

William Head, deputy chief of the fire department, and Leonard Foster, chief of the fire prevention bureau, discussed a motion picture on ventilation.

Edgar Marrotte, president, conducted the meeting. Harvey Smith was in charge of the program.

according to a number of industry observers.

New construction jobs authorized numbered 1019, compared to 1540 in March, 1950, and 1228 in February. Dollar volume of permits last month was \$4,026,500. Eliminating the \$2,321,000 project for Southern California Edison Co., the total was \$1,705,500 in comparison with \$2,874,090 for March a year ago.

Residential permits provided 95 new dwelling units, of which 54 were in single-family houses, 8 in duplexes, and the remaining 33 in 5 multifamily projects. March, 1950, housing permits covered 234 new units. Of these 108 were one-family residences, 26 were in duplexes and 100 in 12 apartment houses.

Largest category, as always, was minor alterations and repairs, with 774 projects valued at \$2,891,545. The Edison job was one of these.

The report contained 21 oil derricks permits aggregating \$210,000. There were 64 private garages, \$42,855, and 85 signs and sheds, \$25,570.

Three store or office permits amounted to \$81,450. An \$11,500 church project and a \$7500 school job also were included.

Three warehouses added \$24,700 to the total.



Biltmore Homes, one of the leading community building firms of the Southland, today previews its latest development, a \$1,000,000 residential community one block south of Olive St. and half a mile east of Avalon Blvd., Compton. Two furnished model homes are open daily.

No Down Payment 61 Homes Offered in Compton

BILTMORE HOMES' new \$1,000,000 Compton residential development, believed the only no-down-payment deal for veterans yet offered on the local realty scene in 1951, is being previewed this weekend, April 7 and 8, it was announced by Mark Taper, president of Biltmore Homes, Inc.

The homes are available to veterans without down payment because they were under construction before credit restrictions were imposed, said Taper.

A feature of the preview will be the opening of two furnished model homes. The models will be open for inspection from 9 a. m. to 9 p. m. daily and Sunday.

The new Biltmore Homes development consists of 100 two- and three-bedroom homes situated a block south of Olive St. and a half mile east of Avalon Blvd. in Compton.

As reported by J. L. Mills, of Alliance Realty, Inc., sales agents, the homes are available to veterans without down payment and on monthly installments starting at \$54.50 for two bedrooms and from \$61.13 for three bedrooms, including taxes, insurance, principal and interest. Prices on two-bedroom homes start at \$9425, and prices on three-bedroom homes start at \$10,350. Loans are for 30 years at 4 per cent interest.

Outstanding among the features in the homes are ceramic tile kitchens, Pullman tile baths, breakfast space in all kitchens, decorated interiors, full service porches, many cabinets, cupboards and built-in wardrobes, dual furnaces, aluminum tension-type screens and lawns with shrubs.

Size of the three-bedroom homes is approximately 1100 square feet, plus porches and garages. Size of the two-bedroom homes is 900 square feet, plus porches and garages.

Realtors

Social security tax regulations relating to real estate salesmen will be explained to the Board of Realtors at breakfast Tuesday by Carl B. Monroe, manager of the local Social Security Administration office.

The Dimmitt-Rackoff case will be discussed by Monroe, according to Sumi Swanson, program chairman. The meeting will be in the Wilton Hotel at 7:15 a. m.



Open to the public is this newly completed home at 2129 Chelsea Rd. in the Lunada Bay district of Palos Verdes Estates. It has an unobstructed view of Santa Monica Bay and the mountains. The residence has a paneled den, planter separating living and dining areas, two fireplaces, and architectural glass shower stall. Kitchen has all modern facilities. Ivan T. Jones Co. is exclusive sales agent for Lunada Bay.

Garths Tour

MR. AND MRS. JAMES G. GARTH leave Tuesday for New Orleans, La., to visit their daughter, Mrs. Joseph Moore, and her husband and son, Bobbie. Mrs. Moore is the former Miss Marjorie Garth.

En route, Garth will address the Tucson, Ariz., Realty Board on advertising and sales techniques. Garth, who is district vice president of the California Real Estate Association, also plans to visit several other boards. The couple will return in about a month.

Reed Heads Sales Staff for Estates

APPOINTMENT of Howard S. Reed as supervisor of sales of Park Estates, high quality subdivision at Anaheim St. and Pacific Coast Hwy., was announced yesterday by L. S. Whaley, developer of the Los Altos community.

Reed, who has resided at 536 Terraine Ave. for 14 years, has been active in Orange County land development for several years. He is a member of the Santa Ana Board of Realtors and was at one time active in the Long Beach board.

Before coming to this area, Reed was engaged in subdivision development in Hollywood, Beverly Hills and the San Fernando Valley. He succeeds the late M. H. (Jim) Driggers in the Park Estates position.

Whaley also announced that continued sales activity in Park Estates has reduced the number of lots available in the second unit to 14. An adjacent unit is being planned by engineers for approval by the state real estate commission.



Mr. and Mrs. Kenneth M. Sperry have purchased this home at 1040 Burlinghall Dr. from Vivienne J. Martin. Containing about 2700 square feet of floor area, the residence has a den paneled in Honduras mahogany and a large living room. Consideration was reported at approximately \$40,000. John Christopher of the Rex L. Hodges Realty Co., negotiated the sale.

Three Residential Plans Announced

A 15x35-FOOT living room overlooking the rear garden is one of the principal design features of the home to be built by B. Raber at 5511 Las Lomas in the Park Estates section of Long Beach. Louis Sholl Miller, A. I. A., designed the 1875-square-foot structure.

Plans submitted to the City Building Department last week called for a center entry with

kitchen area and breakfast nook at right and corridor to the bedroom wing at left. There are two bedrooms, den and two baths. Exterior is redwood siding and stucco. Roof is cedar shingles.

Mr. and Mrs. J. Sinclair Jr. will build a six-room home at 5470 Las Lomas with living room and den cornering a paved rear terrace. Plans call for two bedrooms and two baths.

Exterior will be vertical redwood and stucco, with used brick detailing. Roof will be cedar shakes. J. E. Simkins is contractor.

A two-story residence will be erected by Ray J. Shibus at 188 Rivo Alto Canal, according to application for building permit filed last week. The house will have three bedrooms and bath on the second floor. Living room, den, kitchen area and nook occupy the ground floor.

Block Brings \$97,500

IN ONE of the city's largest cash sales in recent months, Sunset Oil Co. purchased the entire frontage on the south side of Pacific Coast Hwy. between Gaviota and Walnut Ave. last week for \$97,500.

Seller was George Rasmussen. The transaction was negotiated by Harry L. Cowan, veteran broker specializing in business income properties and store locations.

Included in the sale was the

Rasmussen filling station and car lot. The parcel is 180 feet vacant area being used as a deep.

Builders' Exchange

Costs and benefits of federal social security insurance for the self-employed will be discussed for the Builders' Exchange of Long Beach at a dinner meeting tomorrow at 6:15 in Town Hall, 835 Locust Ave.

Speaker will be D. W. Byall, local field representative of the Social Security Administration. Henry T. Scott, past president, will report on the work of the California State Builders' Exchange.

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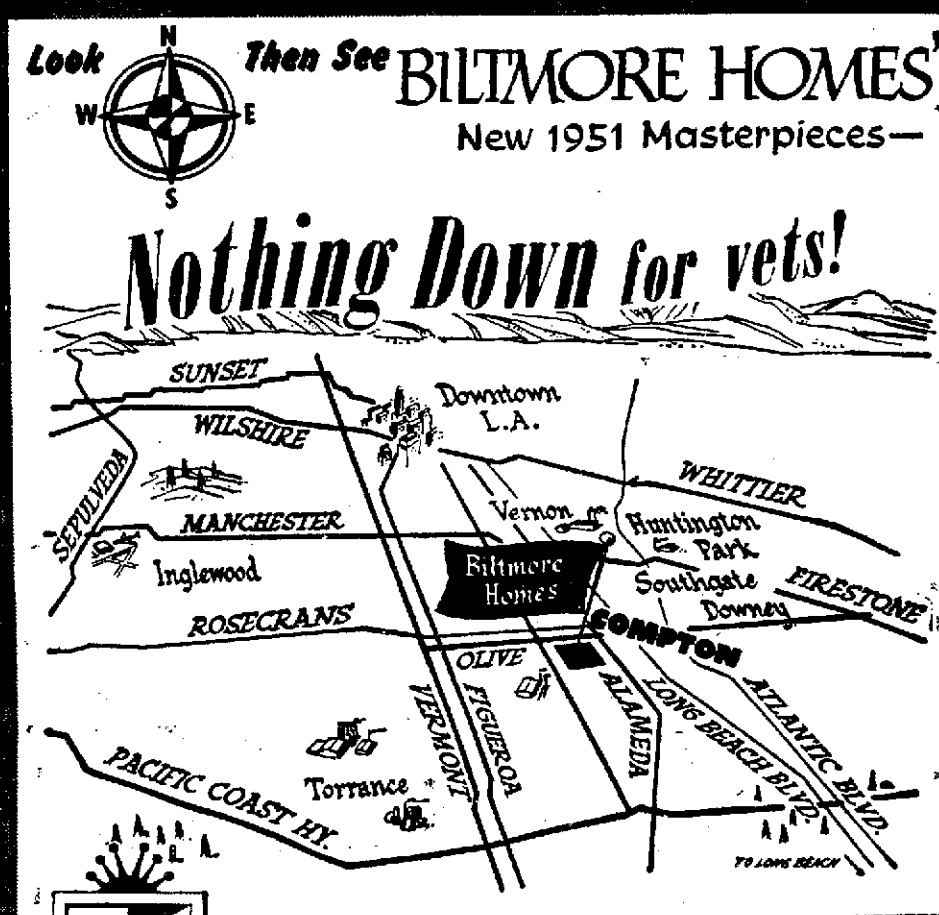


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- Living rooms in rear with picture windows and door opening on rear garden
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2-Bedroom from \$54.50 mo. 3-Bedroom from \$61.13 mo.

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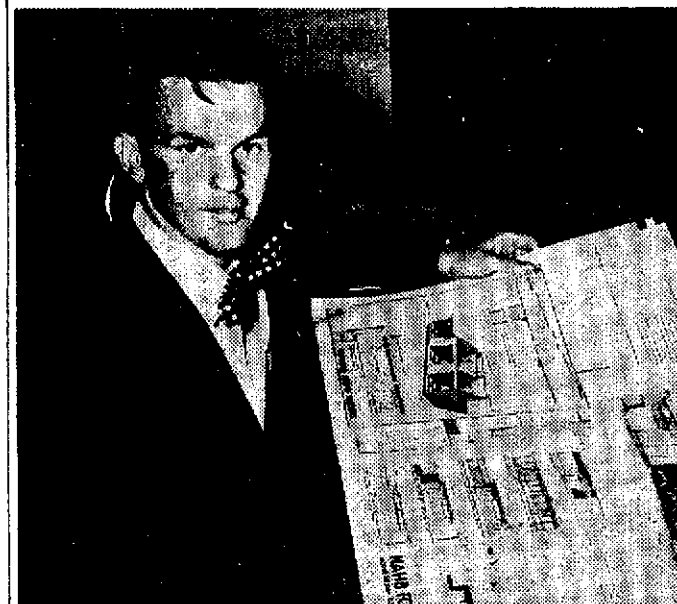
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Winner of a \$1500 cash prize in the national house design contest sponsored by the National Association of Home Builders and Architectural Forum magazine is Paul E. Tay, 4675 Virginia Rd. Tay, who graduated from USC in 1950, received the Los Angeles chapter, American Institute of Architects, award for the highest scholastic average in his class in the school of architecture for the five-year course. The NAHB award was in a special competition on plywood built-ins.

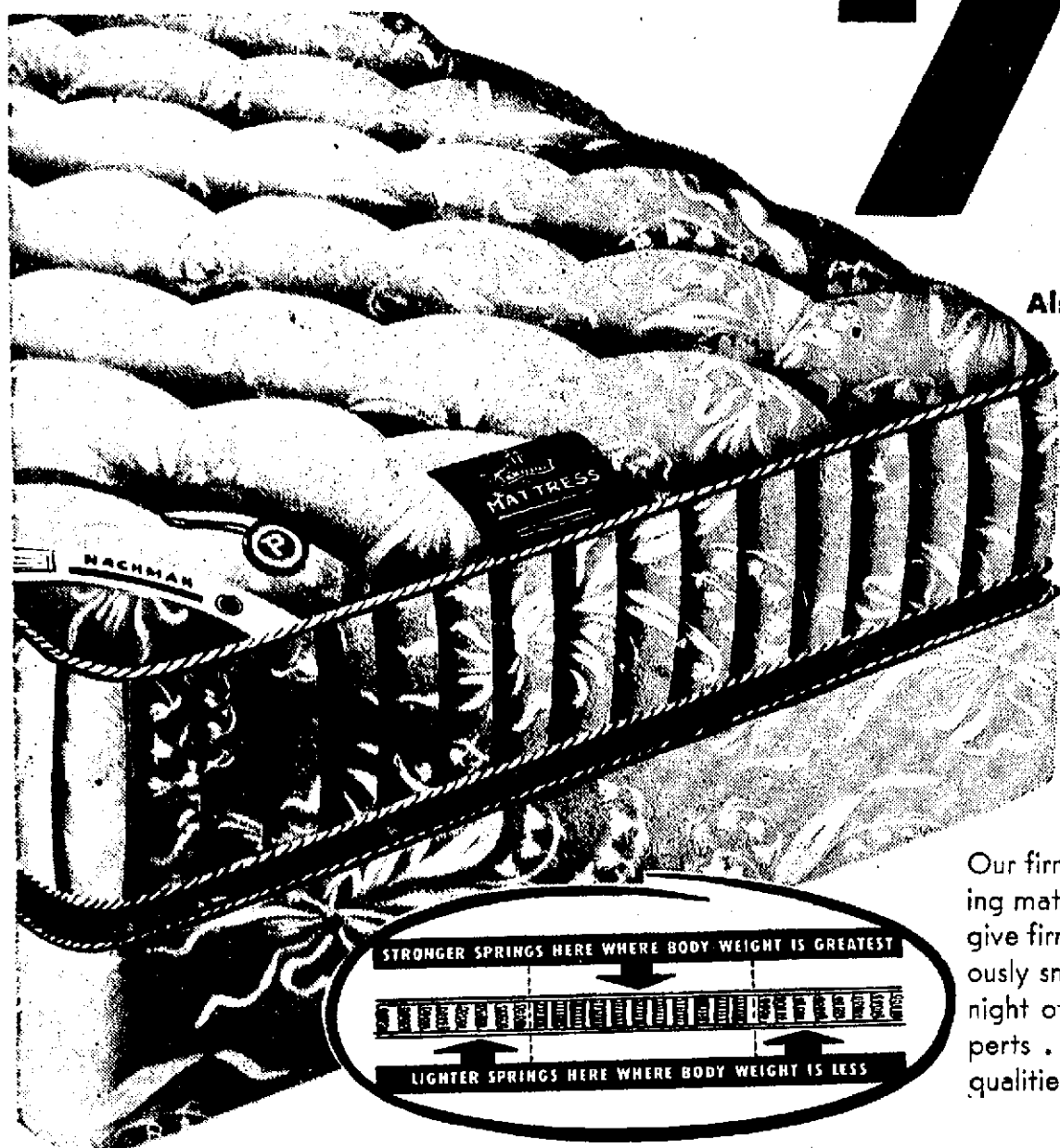
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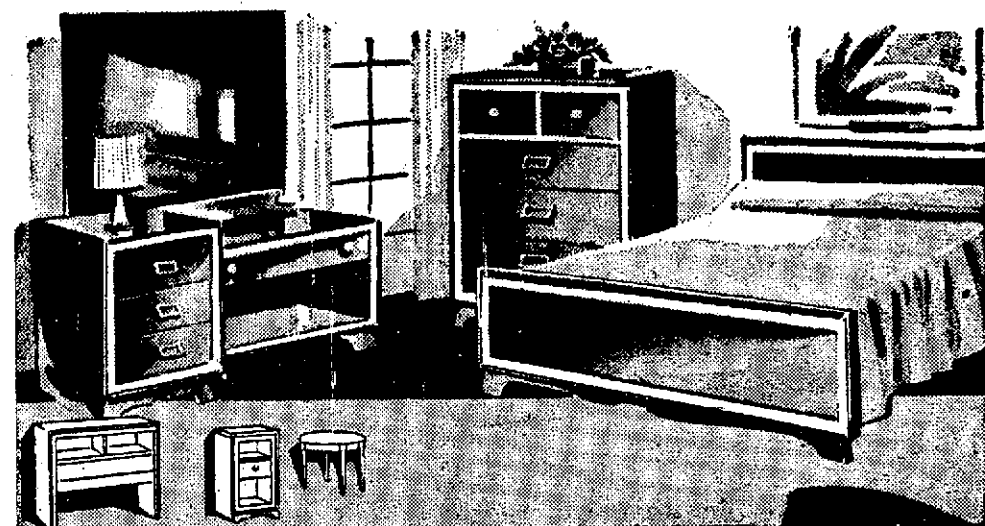
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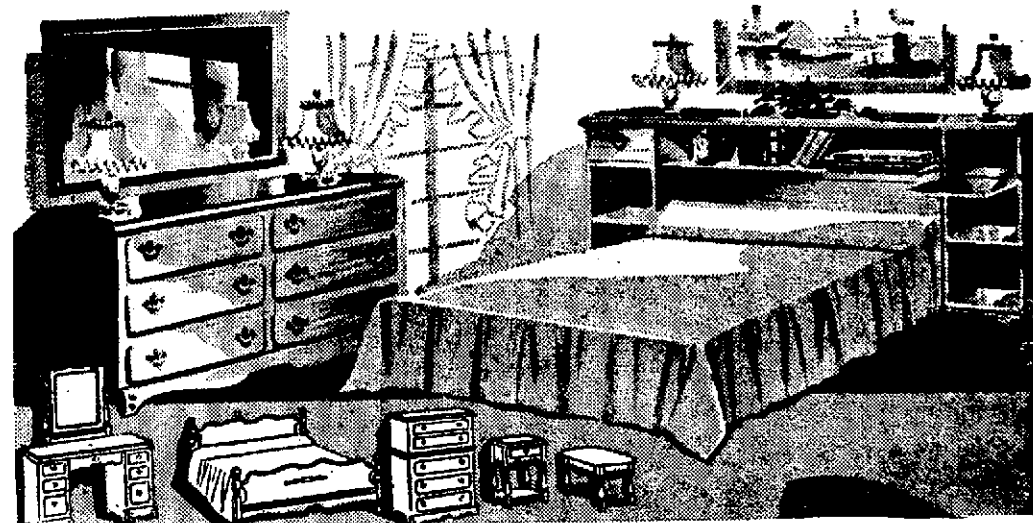
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74.50 Value Vanity with mirror... 59.88
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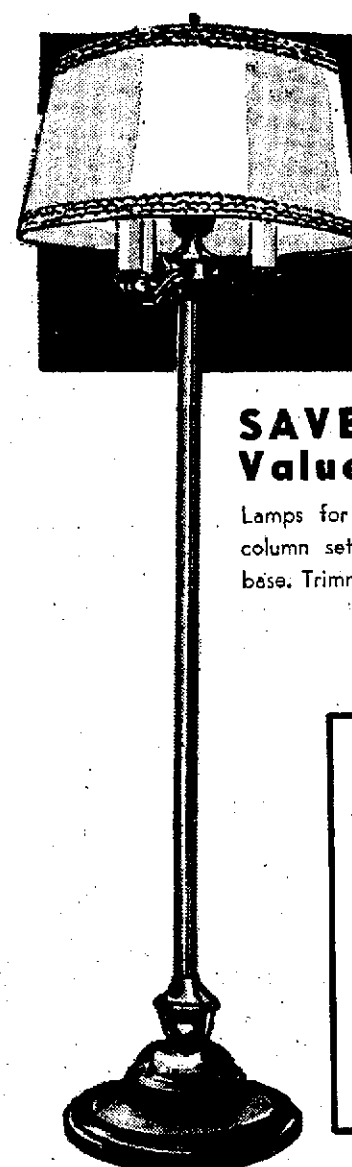
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